

computer arts[®] special

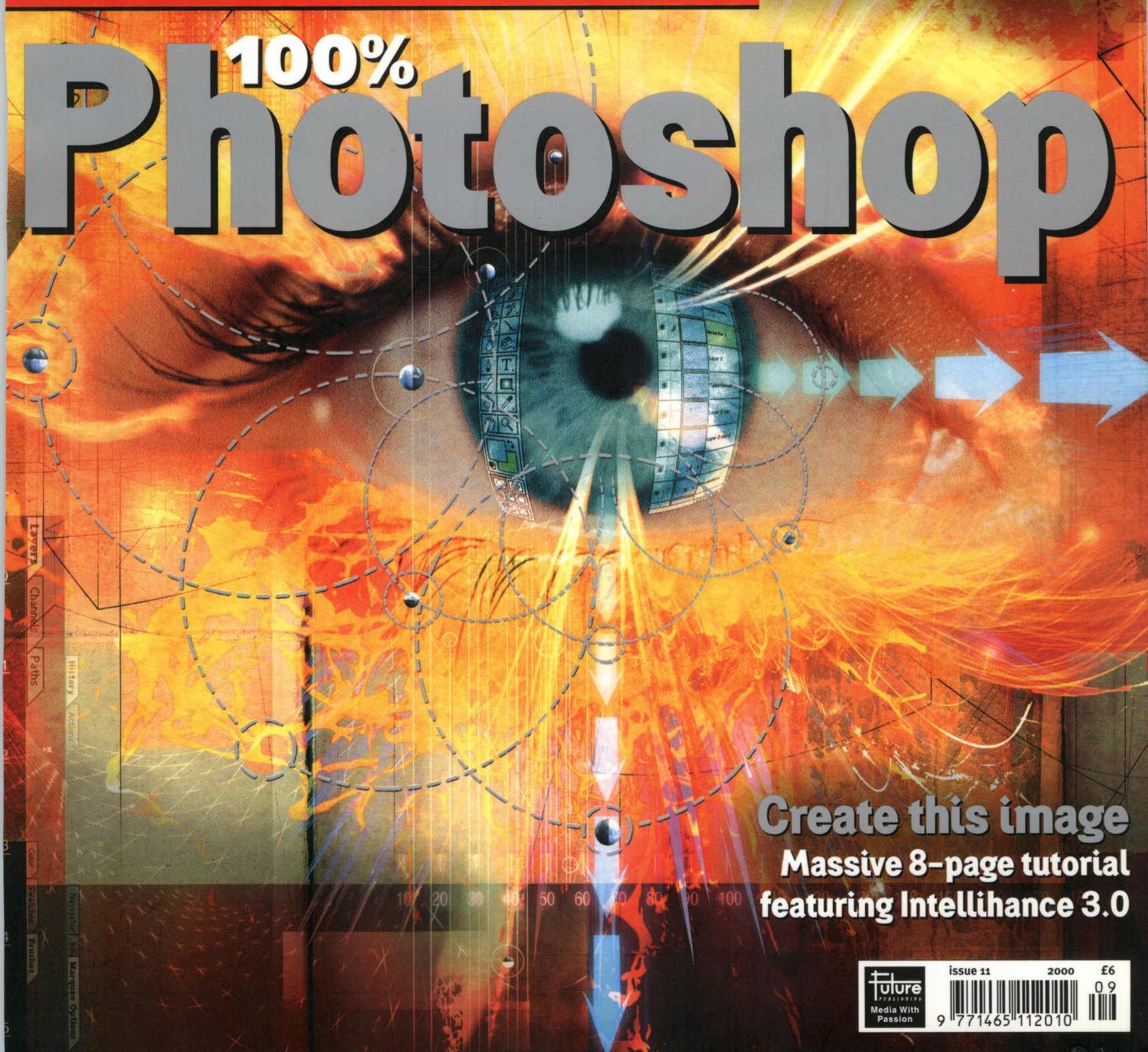


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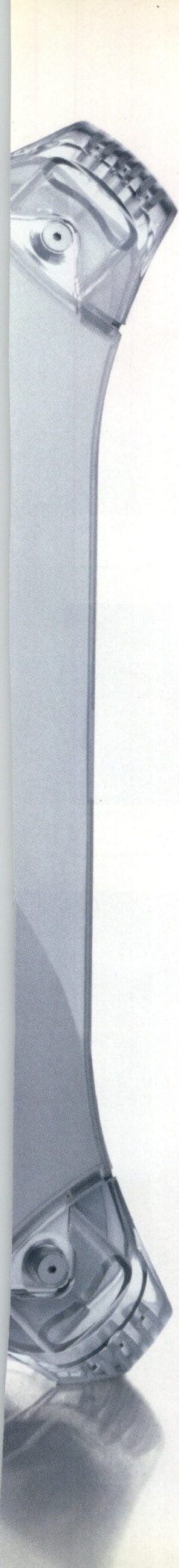
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Two brains are better than one.

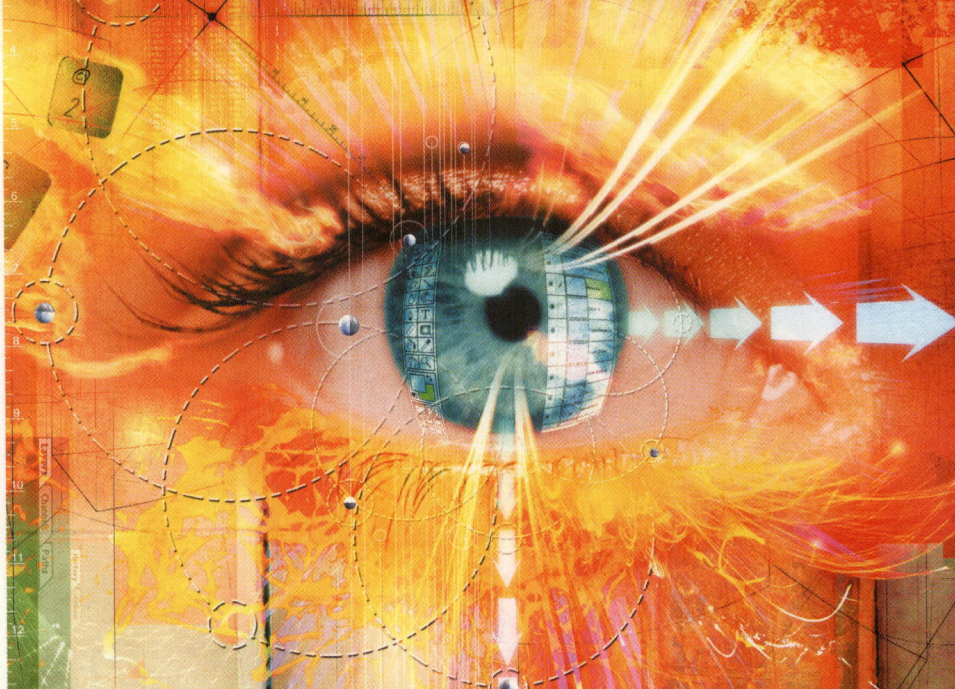
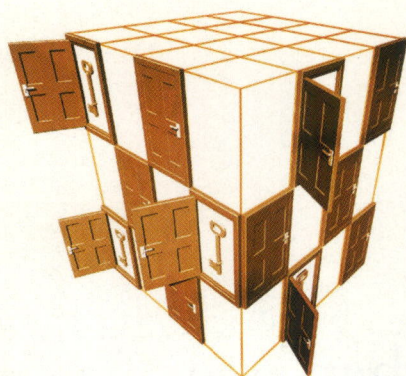
Announcing the new dual-processor Power Mac G4. With its built-in Velocity Engine, a single G4 processor can reach supercomputer speeds of over three billion calculations per second (three gigaflops) – outperforming even the



fastest Pentium III.* Now, with a pair of G4 processors combining their power to attain speeds of over seven gigaflops, the new Power Mac G4 can cut through a common suite of Photoshop tests twice as fast as a 1GHz Pentium III-based PC. A level of performance that will definitely double your pleasure and double your fun. To find out how the dual-processor Power Mac G4 can accelerate the work you do every day, visit us at www.apple.com/uk or call 0800-783-4846.



Think different.



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101 Photoshop tips

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Create our cover image



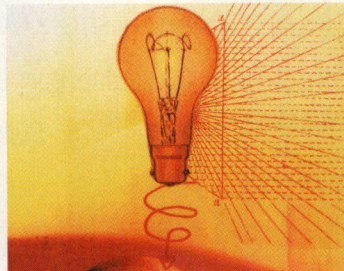
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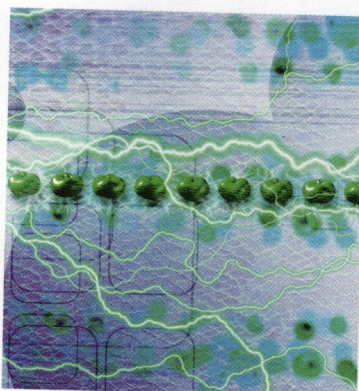
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The latest news on our twelfth *Computer Arts Special*

computer arts special

The definitive guide to art, design and technology

Welcome

Great news for *Photoshop* users and all fans of *Computer Arts Specials*

How time flies. It seems barely a moment since we published the first Special issue here at Computer Arts, and here we are all of a sudden offering our eleventh edition, and the third to take a close-up look at the perennially popular *Photoshop*.

Will anything ever replace it?

In the circumstances, that's a very good question. You may have seen our last issue on Web design back in June where we strongly hinted that this *Photoshop* Special would be able to unveil a completely revamped version of *Photoshop*. Well, for reasons best known to itself — though we do have our suspicions — Adobe has held back the release of *Photoshop 6* (the full story's on page 8). The result? More space for tips, tricks and tutorials on your favourite package. Ah well...

You'll doubtless already have noticed our stunning cover image. It was created by the hugely talented Anthony Robinson using *Photoshop* and the image enhancement plug-in *IntelliHance* from Extensis, and starting on page 10, he guides us step-by-step through its creation. And as we're giving you the entire plug-in on your coverdisc, there's also a tutorial dedicated solely to *IntelliHance* starting on page 22. Talking of plug-ins, there's a vast range of them out there, so we've compiled what must be the definitive guide (it starts on page 36) and also included a heap of demos on your CD. Apart from that, we're offering the usual authoritative mix of *Photoshop*-related technical expertise, reviews, round-ups and profiles of the professionals that you've come to expect.

One last thing before you dive in — and this is Really Good News: from now on, there will be a *Computer Arts Special* every single month. Yes, you'll now be able to get in-depth coverage of *Computer Arts*-related topics twice as regularly. That means our next issue will be out on 18 September, and if you want to make sure you don't miss out, turn to page 79 immediately where you can subscribe. Enjoy the issue...

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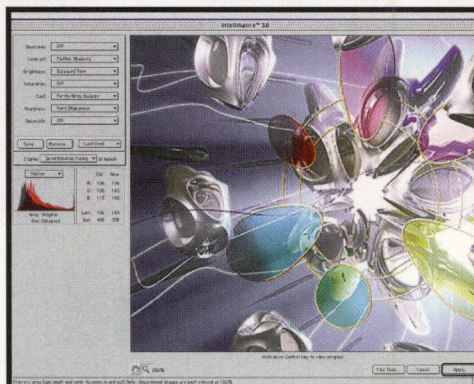
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The CD with this issue of *Computer Arts* contains all you need to browse the Web easily with Netscape Navigator, organise your e-mails with Netscape Messenger, and create great Web pages with Netscape Composer – all free!

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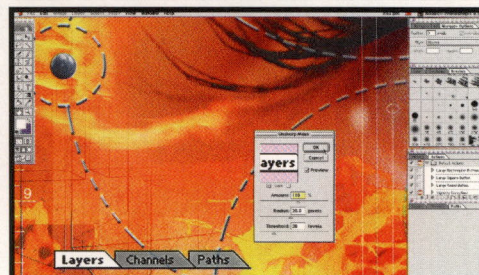
Intellihance 3.0



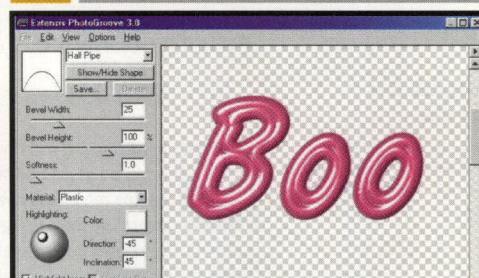
MyPortfolio



Photoshop 5.5 demo



PhotoTools 3.0 demo



Websites



CDcontents [11/09.00]

Intellihance 3.0 (dual)

Enhance your photographic images with a minimum of hassle with this complete plug-in for *Photoshop*, for you to keep, courtesy of Extensis

MyPortfolio (dual)

No more searching for the right images! Keep track of your library with this complete app from Extensis

Photoshop 5.5 demo (dual)

A save-disabled demo version of Adobe's flagship graphics package

Shadow Filter demo (PC only)

Try out this definitive shadow tool

Mask Pro 2.0 demo (dual)

Demo version of this essential and accurate masking plug-in

Xenofex demo (dual)

Sample this ace selection of tools, including the great Television filter

PhotoTools 3.0 demo (dual)

Try out this suite of seven great tools which includes PhotoBevel, PhotoButton and PhotoGlow

Deep Paint demo (PC only)

Discover brilliant natural painting tools with this plug-in demo

Plus more plug-in demos

Including Eye Candy, LensDoc, PhotoFrame and Velociraptor

Tutorial files

The coverdisc contains everything you need to complete our tutorials, including the fab cover walkthrough

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For full listings, contacts and further details, see the inside of your CD booklet or [w] www.computerarts.co.uk

News [ca.news@futurenet.co.uk]

Get the latest on Photoshop 6.0

There'll be extensive coverage of *Photoshop 6.0* when it launches on the Computer Arts Website at [w] www.computerarts.co.uk

Arts goes Live in London

Adobe will be among the exhibitors at the second CA Live event in London in September. See page 70 for more details.

Six underground

Adobe takes legal action after Website reveals *Photoshop 6* secrets months before launch

Photoshop 6.0 will finally be unveiled at the end of August, ending months of speculation regarding the package's contents, culminating in legal action against one Website which published details of the upgrade months ahead of its release. The latest upgrade to Adobe's graphics flagship — codenamed Venus In Furs — will be revealed to the world on August 28, and is

predicted to be one of the most exciting releases to come out of Adobe for years. It's set to ship with a retooled *ImageReady 3.0*, to the delight of Web designers.

But speculation about the upgrade's contents prompted Adobe to file a lawsuit against American site AppleInsider, which published what it claimed was an exclusive inside look at *Photoshop 6* at the end of May, and now faces the prospect of paying damages which Adobe estimates "could conservatively amount to tens of millions of dollars."

Insider story

Adobe claimed that the revelations would cause sales of *Photoshop 5.5* to drop over the summer, and that its rivals would have the significant advantage of knowing the details of *Photoshop 6* three months ahead of release. AppleInsider was forced to remove the link to the pages containing the information about the new package.

Macintosh News Network, which runs the AppleInsider Website, claims the revelations were already freely available when it published them online, however: "That particular document was accessible in the public domain," claims MNN publisher Monish Bhatia.

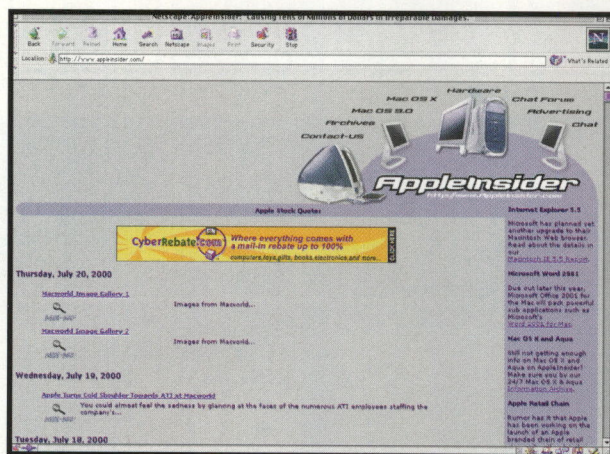
Despite Adobe's action, rumours and predictions regarding the new upgrade have continued to circulate elsewhere. Its forecast, for instance, that *Photoshop 6.0* will handle 16-bit colour, and support an unlimited number of graphics layers, with the irritating 99-layer limit likely to be scrapped.

Improvements to *Photoshop's* interface are predicted to include the ability to enter text directly within a document rather than via a dialog box. The feature will include full typographic controls as well as support for colouring individual characters, with text stored in special layers that remain editable.

It's also been reported that a new Tool Options bar will replace the previous assortment of Options palettes. Docked at the top of the screen, the bar's contents will change depending on which tool is in use, making for a lot less clicking when changing tool options.

Meanwhile, designers are set to receive a new way of creating editable shapes in *Photoshop*. Designers will be able to create simple primitives that users can employ to join, subtract from, or divide other shapes, and the new tools have been likened to those in Macromedia *Flash*.

Other reported innovations include an improved image extraction feature for creating high-quality selections and masks; workflow controls based on Adobe's PDF format; a new Liquify command for real-time distortion and warping; new cropping tools; and a new Layer Styles facility to create style sheets for special effects.



The Apple Insider Website faces the prospect of paying out millions of dollars in damages after publishing details of *Photoshop 6's* new features at the end of May.



For more information about *Photoshop 6.0*, visit Adobe's Website at [w] www.adobe.com AppleInsider can be found at [w] www.appleinsider.com

Work at Computer Arts

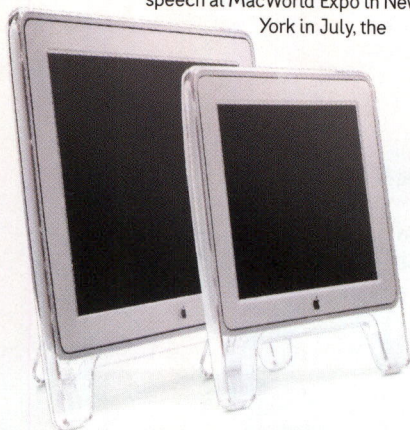
Come and join the award-winning team behind this magazine...

The search is on for talented people to join the team behind *Computer Arts* and *Computer Arts Specials* here in Bath. We need a Deputy Editor, a News & Reviews Editor and a Staff Writer. Working within the editorial team on a fast-moving monthly title, you will be liaising with industry contacts, designers and contributors, and making a real mark on the number one magazine for digital creatives. You will need knowledge of creative software and hardware, an aptitude for teamwork, a punchy writing style and an interest in art, design and technology. Industry contacts or the proven ability to make them would be an asset, as well as commissioning and proofing skills. We also need a Production Editor for *Computer Arts Specials*, with great subbing skills and experience of magazine production processes. If this sounds like you, send your CV right away to Garrick Webster, *Computer Arts*, Future Publishing, 30 Monmouth St, Bath, BA1 2BW.

Apple goes square

Power Mac G4 Cube is highlight of keynote speech along with new displays and a mouse with no ball...

It should be in the Museum of Modern Art, boasts Apple, but the performance promised by its new Power Mac G4 Cube is destined to leave its rivals gathering dust. Unveiled by Apple CEO Steve Jobs during his keynote speech at MacWorld Expo in New York in July, the

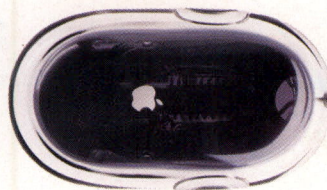


compact version of the designer's favourite elicited gasps from the audience thanks to its revolutionary design, yet its specs are equally impressive.

But while the Cube may have grabbed all the headlines, Apple's new dual processor Power Mac G4 is also worthy of attention. It boasts twice the firepower of the old G4, with speeds of up to 500MHz and performance measured in gigaflops — that's billions of calculations every second. Apple says it's the ultimate *Photoshop* productivity machine, with the dual processor racing through tasks such as image resizing, colour conversions and sharpening and blurring filters like a manic Olympic sprinter.

Silent running

Meanwhile, despite being a quarter of the size of the average PC, the G4 Cube can handle over a billion calculations per second, claims Apple, outstripping the fastest



Pentium III. It boasts 64MB RAM, a 20GB hard disk, DVD-ROM drive and the ATI Rage 128 graphics card. It's also cooled without a fan, running in virtual silence.

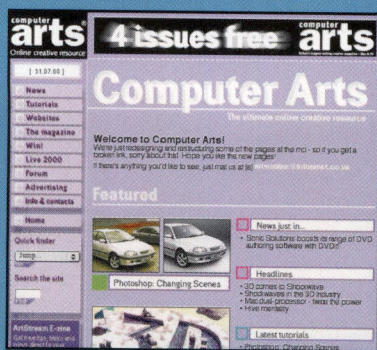
The G4 Cube will come standard with Apple's new Pro Mouse, which offers perfect precision on almost any surface — so prepare to say goodbye to the mouse mat. The optical tracking engine tracks movement 1500 times per second for pinpoint cursor control, and the entire surface of the mouse is the button, allowing you to rest your finger where it's most comfortable. Best of all there's no ball, so no more scraping out your mouse's innards with a bent paper clip...

And there were new displays unveiled too, including the gorgeous Apple Cinema Displays, which now include a 22-inch model featuring a viewable area wide enough to view two pages at once. **CA 25**

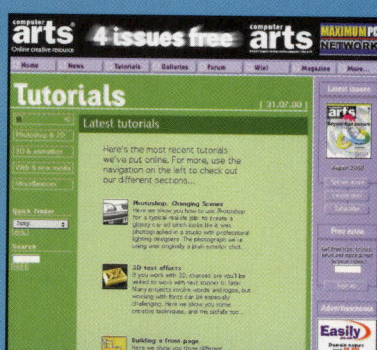


The Power Mac G4 Cube offers a supercomputer in an eight-inch cube inside a crystal-clear enclosure.

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Create our cover image

Take *Photoshop* to the limits and recreate the astounding image on this issue's cover with our brilliant walkthrough

It's been said before, and we'll say it again — when it comes to *Photoshop*, the number one rule is to throw away the rule book. Experimentation is so often the key to a memorable result, and that's definitely true of our brilliant cover image — illustrator Anthony Robinson continued to experiment until he was happy with what he saw.

"The brief for the cover image was to demonstrate Adobe *Photoshop* in use, therefore it seemed obvious that I needed to demonstrate *Photoshop*'s features and how to make the most of them," he explained.

For the image, Anthony says he drew a lot of inspiration from *Photoshop* and its multitude of impressive features. One advantage that *Photoshop* has is that it allows you to express your own identity and individuality. The idea

behind the image was to create a focal point that would be easily recognisable as *Photoshop* at work, he revealed.

Hence the eye, a symbol of what we perceive the visual world around us with. It is possible to create different results and effects from the same texture, and as you'll see in the tutorial, you don't necessarily need thousands of images to produce a good end result. Sometimes just a handful of images works best.

To crisp the image, Anthony used Extensis *IntelliHance 3.0*, and you'll find the full version of this on your coverdisc.

Anthony says his *Photoshop* work tends to be very textural and detailed, and perhaps you'll prefer not to use so many textures. Even if you don't follow the next six pages to the letter, there are loads of brilliant techniques involved and you will at least have experimented!



Full plug-in on disc

On your coverdisc there's a complete version of *IntelliHance 3.0* in a folder called **macsoft/full plugins** or **pcsoft/full plugins**. The tutorial files are in the **dual/tutorials** folder.

Part 1: In the background

Firstly we'll create the background texture to the image. Before starting the tutorial, it's a good idea to open the Start document

Zooming in...

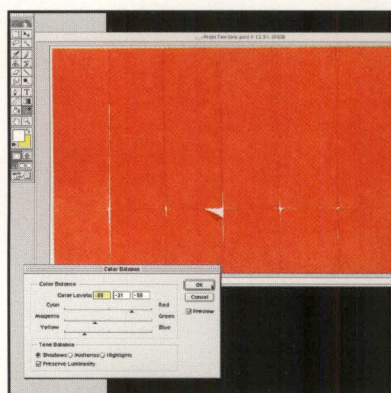
To quickly zoom in or out of an image without changing the tool you're using, hold down the space bar and the Apple (or Ctrl) key to zoom in; and the space bar, Apple (or Ctrl) and Alt to zoom out.

...zooming out

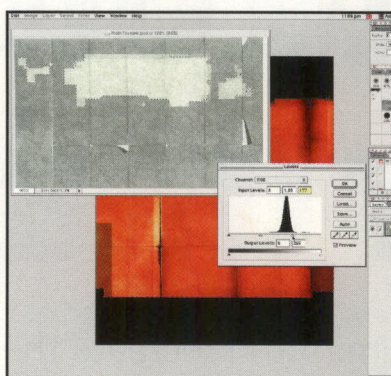
Double-click on the zoom tool to take the image back to 100%.

PC users note

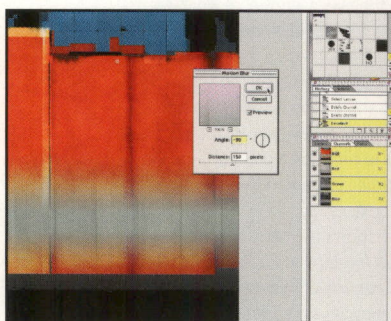
Throughout this tutorial, where a command is specified as 'Apple', PC users should use the Ctrl key.



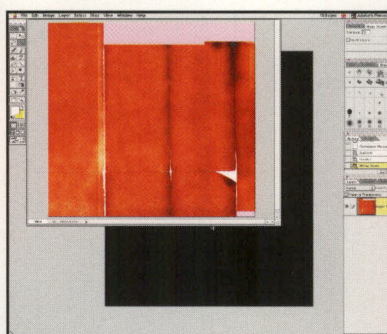
1 Open the Main Texture document. Adjust the Colour Balance, to do this press Apple+B, until the main texture has a tea-stained look to it. Next use the dodge and burn tool to emphasise certain parts of the image.



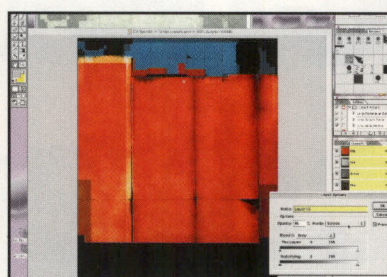
4 Go back to the main texture document and select File>Revert, using a quick mask and the airbrush to select an area. Exit the quick mask (the quick mask is entered and exited by pressing the Q key), select Image>Adjust>Levels and increase the brightness of the selected area. Then click OK.



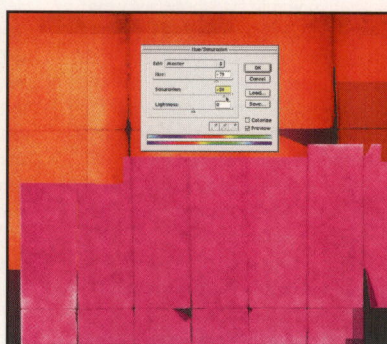
7 Select Filter>Blur>Motion Blur and set the Motion Blur to vertical and to roughly 150 pixels before clicking okay. Erase parts of the image by using the eraser tool. Press Apple+D to deselect the image. Change the Colour Balance to give the image a pink tint and then change the blend mode to screen.



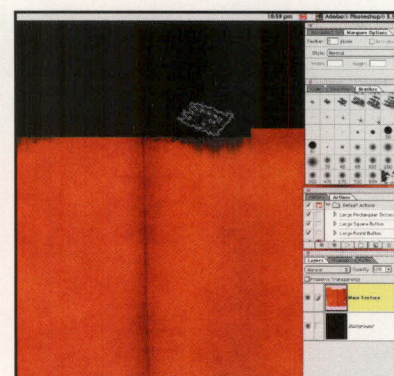
2 Using the rectangle marquee tool, select the areas that you want to erase. Once you are happy with the area that you want to remove, press Apple+X to remove it, and Select>All. While holding down Apple+Alt, drag the selected area into the main image. Use the magic wand tool to select the white areas and then remove them using the same method as before.



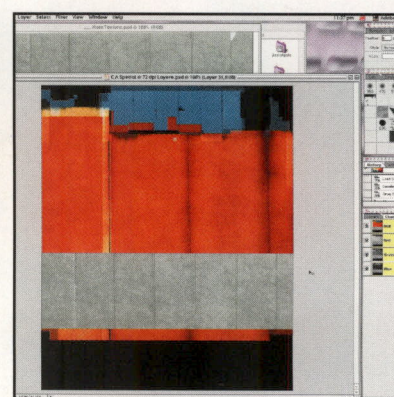
5 Hold down Apple+Alt to drag the selected area into the main image. Position it towards the top of the image and cut away any unwanted parts by using the lasso tool to select them and pressing Apple+X to remove them. Adjust the Colour Balance until the image is a deep blue. Use the rectangle marquee tool to select a small area at the bottom and use Colour Balance to adjust the colour to match the original texture. Select Layer>Layer Options and set the transparency to 85% and the blend mode to Screen.



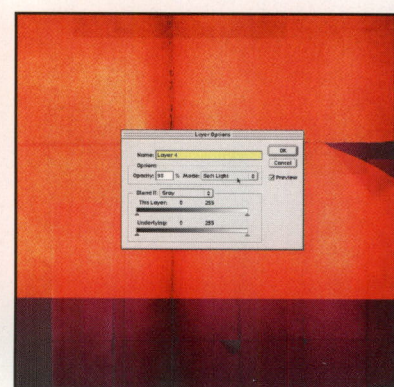
8 Follow Step 6, but this time place it towards the bottom right-hand side of the image. Using Image>Adjust>Hue and Saturation, recolour the image by increasing the saturation and adjusting the hue. It's then a good idea to fine tune the colour by using the Colour Balance.



3 Once you have positioned the image in the centre of the background image you can erase parts of it using the eraser tool and the preset brushes. Depending on the preset brush that you are using, you might well need to slightly adjust the amount of fade.



6 Once again go back to the main texture document and Revert it. Using the rectangle marquee tool, select a rectangle and, using the method previously described, drag it into the main image, placing it towards the top.



9 The final step for the background image is to set the blend mode for the previous layer to soft light and the adjust the transparency level. Somewhere between 95% and 100% works best.

Part 2: Catching the eye

Next we'll create the eye and use our coverdisc plug-in *IntelliHance 3.0* to make a sharper image

Holding hands

Hold down the Space bar to temporarily change to the hand tool to enable you to scroll around the image.

Free to move

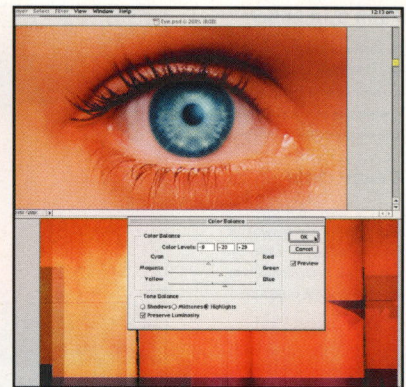
When placing something from one image into another, hold down the Apple key and then you'll be able to move the placed image around freely.



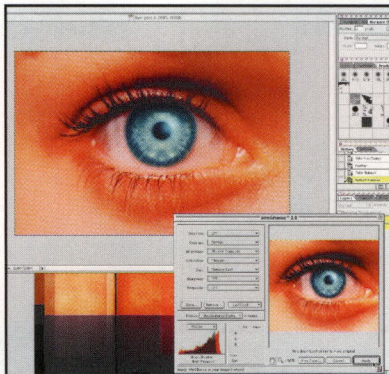
1 After opening the eye image, zoom in until you can clearly see the coloured area around the pupil. Using the pen tool, carefully go round the edge of the coloured area. Go to the path palette and click on the work path while holding down Apple to load the selection.



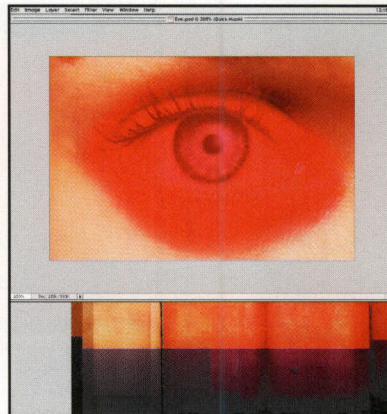
2 While the eye is still selected, press Apple+Alt+D to bring up the Feather options. Feather the selection by one pixel then click OK. At this stage it's a good idea to hide the selection by pressing Apple+H. If you want, you can now zoom back out again.



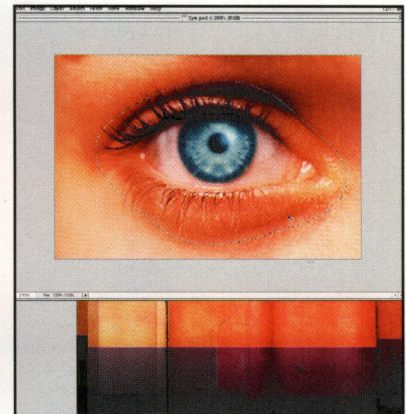
3 Use Apple+B to bring up the Colour Balance options. Check that the Preserve Luminosity box is ticked. Next type in -17, +9 and +11 for the shadows; -13, +26 and +44 for the mid tones; and finally -9, +20 and +29 for the highlights before clicking OK.



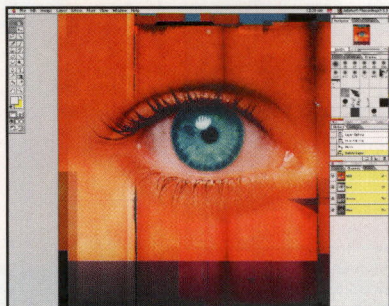
4 Select the entire image and then select Filter>Extensio>IntelliHance. Set Descreen to Off, Contrast to Normal, Brightness to Shadow Emphasis, Saturation to Medium, Cast to Remove Cast, Sharpness to Off and Despeckle to Off. Then click to apply them before pressing Apple+D to deselect the image.



5 Press Q to use the quick mask tool then use the airbrush tool and a soft-edged preset brush to select the eye. Set the pressure to 80% in the airbrush options palette before painting over the eye and surrounding area.



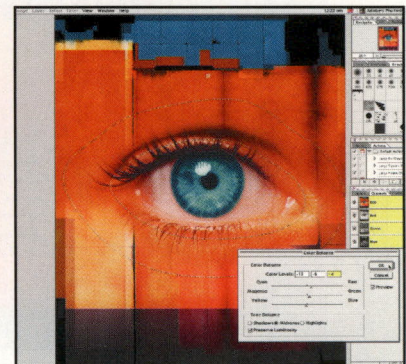
6 Change the pressure to 100% and repaint the actual eye. This is done to make sure that the selection will be solid. It should look a little bit like there is a red patch over the eye. Exit the quick mask by pressing the Q key again.



7 While holding down the Apple+Alt keys, drag the selected area into the main document. Once you have dragged the eye into the main document you can move it about until you are happy with where it's positioned. It should be more or less in the centre.



8 Use the quick mask again, this time with the pressure set to 50%, to paint around the very edge of the eye. Exit the quick mask and then hide the selection. It is a good idea to zoom in until you can clearly see the eye and background. Exit the quick mask.



9 Go to Image>Adjust>Colour Balance and make small adjustments until the edge of the eye blends into the background.

Part 3: Adding detail to the background

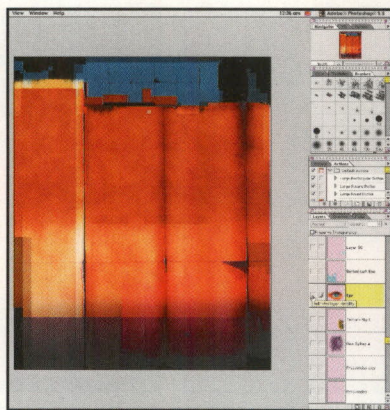
Here we'll show you how to add more detail to the image using the Hue and Saturation and Motion Blur tools

Paint by numbers

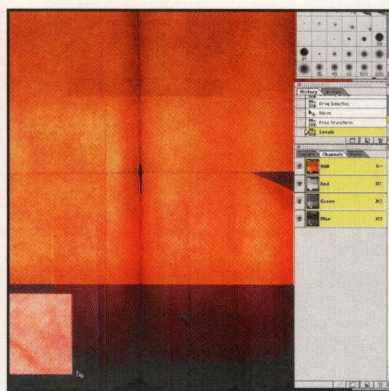
By pushing the numeric keys while using any of the painting tools you can change the opacity of whatever you're applying. This also works with the cloning tool.

Centre circle

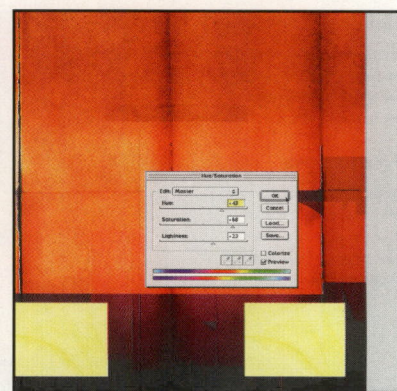
If you hold down the Alt key while using the marquee tool you can make the rectangle or circle expand from the centre instead of from the corner.



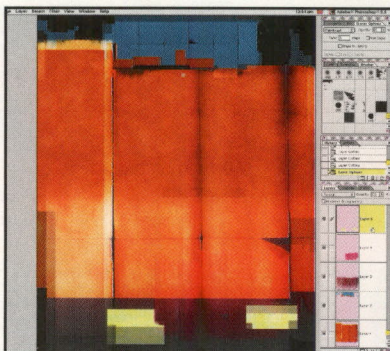
1 Before proceeding, switch off the layer that contains the eye. This can be done by clicking on the back icon of the eye on the far left of that layer. We will switch it back on later, but at the moment it's clearer without it.



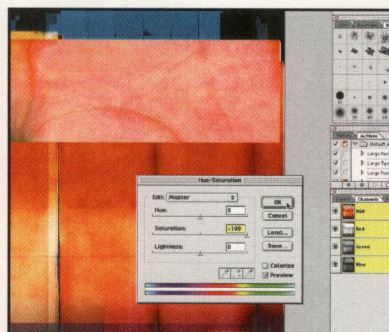
2 Open the Hand document and cut a square area from the palm, the square should be about two inches in height and width. Go to Edit>Copy and go back to the main image and select Edit>Paste. Move the square until it is towards the bottom left area of the image.



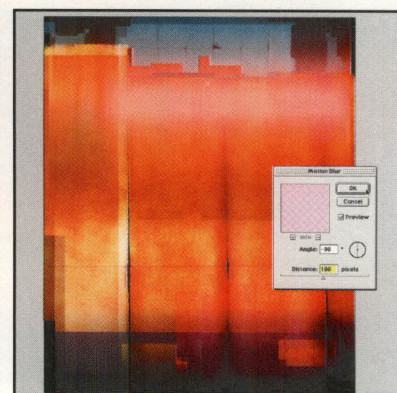
3 Select Edit>Paste again, this time positioning the square in the bottom right-hand area. Go to Layer>Merge Down to merge both layers into one. Bring up the Hue and Saturation options by pressing Apple+U and adjust until the flesh colour has changed to a diluted yellow.



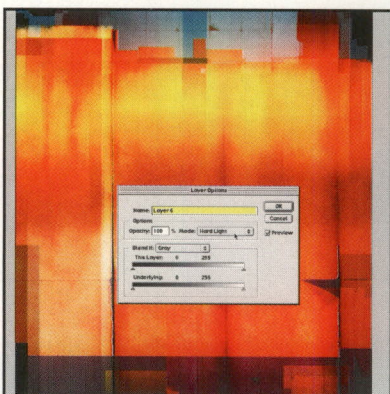
4 Using the eraser tool and a square preset brush, erase areas to change the shape of both objects. The left-hand side of the image should be slightly larger than the right-hand side. Finally change the blend mode to overlay and the transparency to 80%.



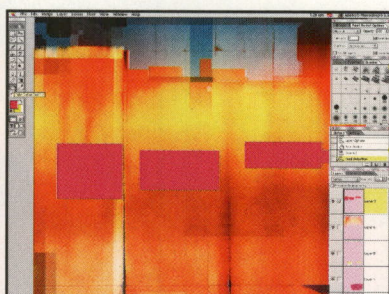
5 Go back to the hand document and select a large rectangle area across the palm of the hand. Using the method mentioned in Step 2, paste the area into the main image. Place it just down from the top of the image. Use Image>Adjust>Hue and Saturation and set the saturation to +100.



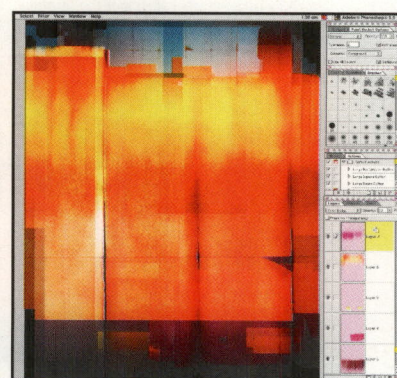
6 Use the quick mask to select areas of the image before adjusting the saturation to +100 again. Deselect the image and apply Motion Blur. Set the Motion Blur to vertical and 180 pixels.



7 Again using the eraser tool and whichever brush you want, carefully erase from the image. The blend mode for this layer was set to hard light, while the transparency is left at 100%.



8 Use the rectangle marquee tool to select three rectangular areas next to each other, remembering to hold down the Shift key as you select the second and third rectangles. The rectangles do not need to be the same size – in fact, it's better if they aren't. Create a new layer and fill the selection, using the paint pot tool, with a pink colour. Deselect the rectangles and then select Filter>Motion Blur.



9 Set the blend mode to colour dodge and the transparency to 90%. Before continuing to Part 4, look at the image. If there is anything you are unhappy with, it's better to change it now rather than later.

Part 4: At the sharp end

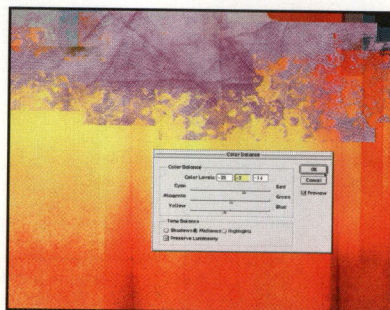
Now we'll add a few spikes to our cover, but not before using the Colour Balance tool to fine-tune the hand image

Easy options

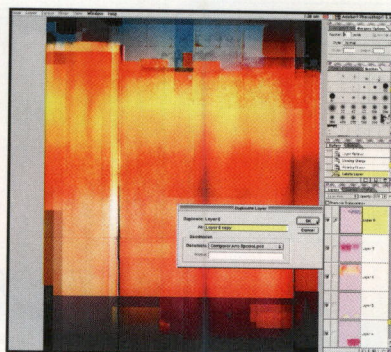
You can bring up the options for the tool that you're using by holding down the Control key while you work.

Tipping the scales

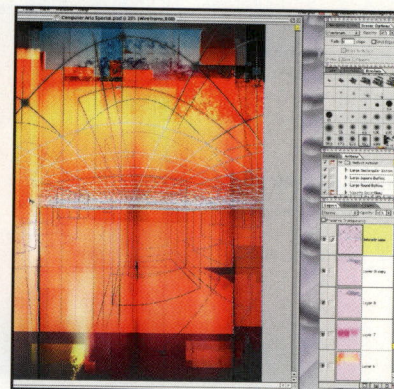
When scaling a selection, hold down Apple+Alt+Shift while grabbing the corner. This will enable you to change the perspective of the image.



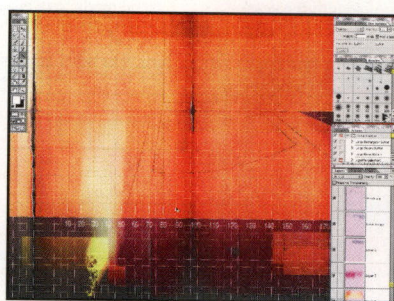
1 Go back to the Hand document and select an area across the palm of the hand using the quick mask and preset brushes. Exit quick mask and then drag the area into the main image. Using the eraser tool and different preset brushes, erase parts of it until you are happy. Adjust the Colour Balance to make the hand look pale purple in colour and set the blend mode to colour burn.



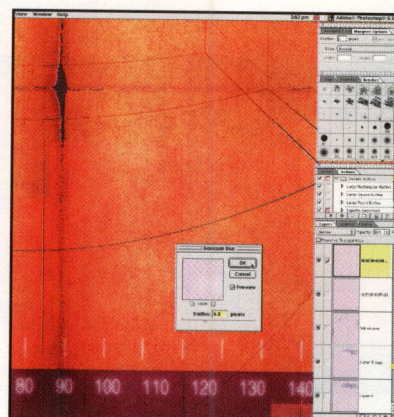
2 Duplicate the layer by selecting Layer>Duplicate Layer. Erase parts of the image using the eraser tool and preset brushes. Because the layer was a duplicate of the previous layer the blend modes should have stayed the same, therefore there is no need to change it.



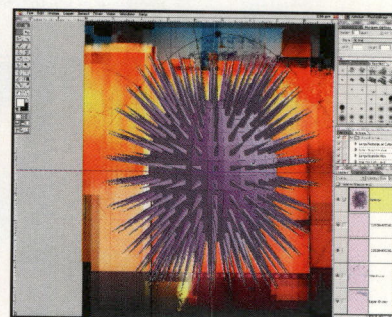
3 Open the Wireframe document and drag it into the main image. Erase the middle by using a large soft-edged preset brush. Finally, set the blend mode to colour burn.



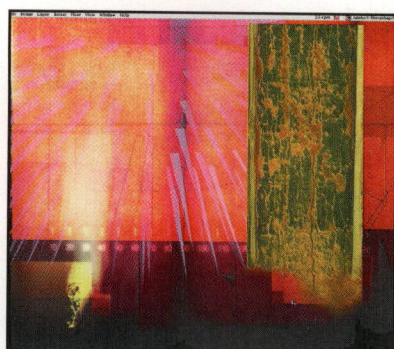
4 Set the foreground colour to white by clicking on the small black and white boxes beneath the colour boxes, then by clicking on the arrow above the colour boxes. Use the text tool to type the numbers. Hold down Control and click on the T of that layer. You'll need to select Render Layer before you can paint onto that layer. For the lines, we used the line tool with the grid switched on. To switch the grid on and off, go to View>Show/Hide Grid. Set the blend mode to soft light.



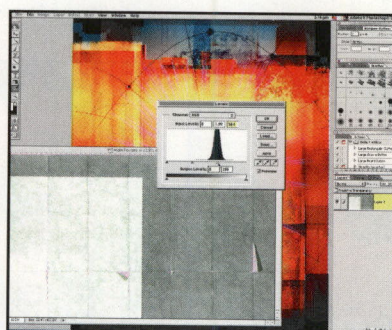
5 Duplicate the layer by following the method described in Step 2. Use Filter>Blur>Gaussian Blur, until the layer appears foggy. Next, change the blend mode to colour dodge.



6 Select View>Show Rulers and View>Show Guides. Click and drag from the rulers to produce the guides. Use them to find the centre of the image. If you need to move the guides, hold down Apple while the cursor is over the guide. Two little arrows should appear to show you that you can now move it. Open the Spiky document and drag it into the main image. Position it in the centre and then change the blend mode to lighten.



7 Open the Ridged document and paste it into the main image. With the eraser tool selected, use the preset brushes to erase parts of the texture before slightly adjusting the Colour Balance. It doesn't necessarily need to be adjusted, it's up to you. Set the blend mode to hard light and the transparency to 50%.



8 Open the main texture one last time and select a large square area from it. Go to Image>Adjust>Levels. Next bring the brightness arrow nearer to the middle and click OK. Then paste it into the main image and adjust the Colour Balance to produce a washed-out blue colour. Next change the blend mode to soft light and the transparency to 70%.



9 At this stage it's a good idea to switch the eye layer back on, and to move it. If you click on the text of the eye layer and drag it, you'll be able to move it. The layer should be moved until it's the second layer from the top.

Part 5: Pointing the way

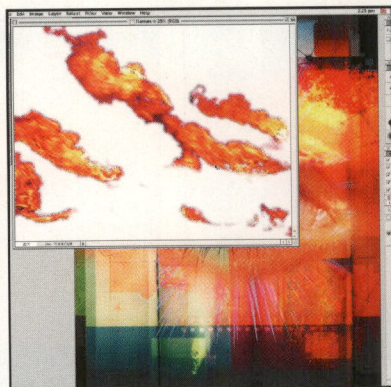
Time to add a little hot stuff with a few flames, plus clouds and arrows to point us in the right direction

Pixel perfect

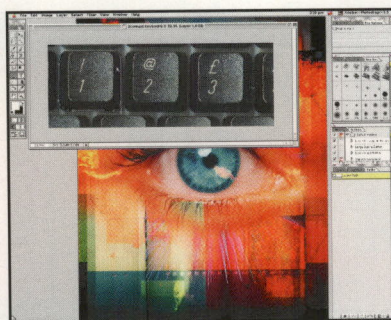
With an object selected you can move it one pixel at a time by using the arrow keys. This will help you to position it in exactly the right place.

Hide and seek

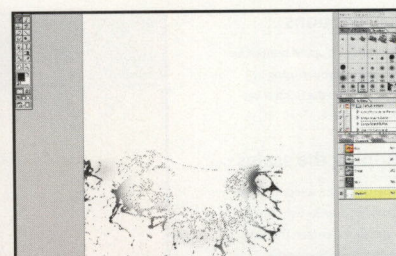
To hide the tool bar, press the Tab key. To bring it back, all you need to do is press the Tab key again.



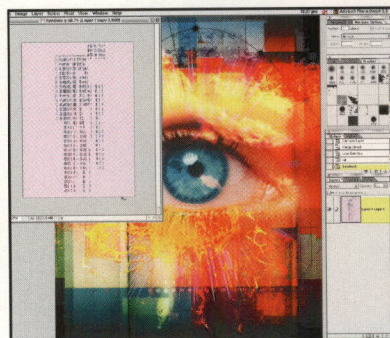
1 Open the Flames document, and using the magic wand tool select the area that you want to use. Remember to hold down the Shift key if you want to add to a selection and the Alt key if you want to remove parts of the selection. Next paste the selected area into the main image and adjust the blend mode to screen.



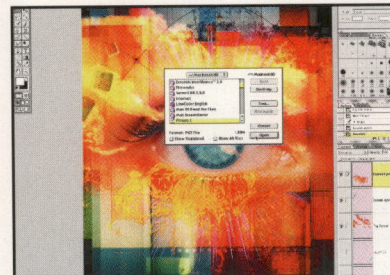
2 Open the Scanned Keyboard document and select the pen tool. Select the first number key. Paste it into the main image and select Edit>Free Transform. After you have rotated and scaled the number key, press Return. Repeat this for the next two number keys. When you have finished select Layer>Merge Down. Repeat until all of the keys are on the same layer, and then set the blend mode to luminosity and the transparency to 65%. Press Apple+I to invert the colour of the keys.



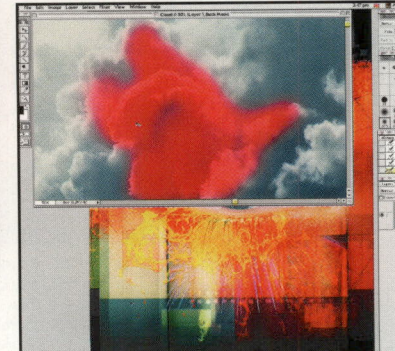
3 Open the Scanned Paint document and drag it into the main image. Then load the selection by holding down Apple and clicking on the text of the layer. Click on the layer created in Step 8 of Part 4, and with the selection still loaded, press Apple+X to remove the selected area. Go back to the layer with the scanned paint image and reload the selection. Go to the channel palette and create a new channel. Using the paintbrush, paint the tips of the selection black. Load the new selection and go back to the layer palette before subtly adjusting Hue and Saturation. Change the blend mode to overlay.



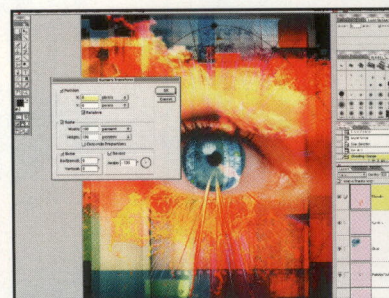
4 Open the Symbols document and then drag it into the image, positioning it towards the top of the work area. Hold down Apple+Alt while you drag the image to the top right-hand corner. This will duplicate it. Select Edit>Transform>Numeric, rotate the image by 90 degrees and click OK. Merge Down the layer and change the blend mode to colour dodge.



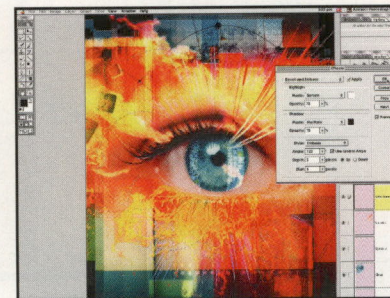
5 Take a screen grab of Photoshop with the tool bar and all of the palettes open by holding down Shift while pressing Apple+3. Open the screen grab in Photoshop, it will be Picture 1 in your hard drive, and cut out the tool bar and layer palette. Paste them into the main image, positioning them over the eye. Draw a rectangle over the pasted image, the rectangle should be bigger than the pasted image. Select Filter>Distort>Spherize and set it to 90%. Then scale them to fit the eye before setting the blend mode to overlay.



6 Open the Cloud document and adjust the Colour Balance until the cloud is a greeny blue colour. Next use the quick mask and a soft-edged preset brush with the airbrush tool to select the part of the cloud that you want to use. Paste it into the main image and then change the blend mode to colour burn and the transparency to 88%.



7 Open the Streaks document and the Levels dialog box. Adjust the levels to make selecting the streaks easier. Using the magic wand tool, select the streaks of light and numerically rotate them to 135 degrees. Merge Down the top layer before adjusting the colours and then setting the blend mode to screen.



8 First open the Selections document and then drag it into the main image. Use Bevel and Emboss layer effects to give the impression that the image is raised about the main image. To do this, select Layer>Effects>Bevel and Emboss, change the blend mode to overlay and then erase the area covering the eye.



9 Open the Blue Arrows document and drag it into the main image. Duplicate the layer. Go back to the original layer and select Filter>Gaussian Blur. (It should be the first option in the Filter menu because it was the last filter to be used.) Both layers should have their blend mode set to screen.

Part 6: The finishing touches

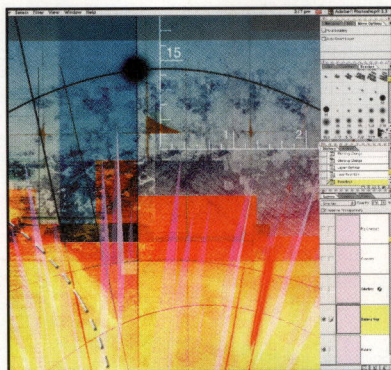
Our fantastic cover is nearly complete but there are still one or two areas to fine-tune in *Photoshop* before our work is done

Linking layers

You can link layers together by selecting one and then clicking in the box between the eye and thumbnail of the layer you want to link. You can then move both images around at the same time.

Cut your thumbnails

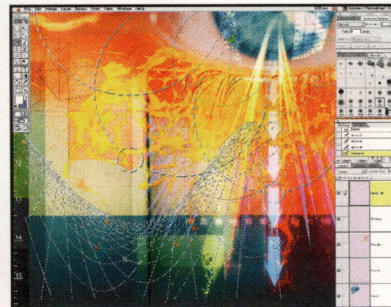
You can change the size of the layer thumbnails by going to the arrow on the right-hand side of the layer palette and selecting Layer Options.



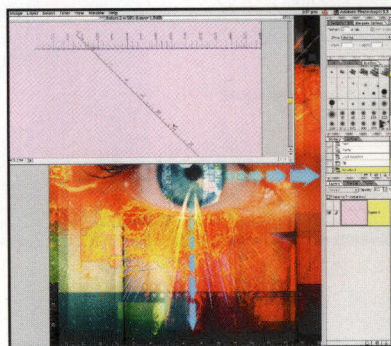
1 Open the Rulers document and drag it into the main image. Set the blend mode to hard light. Duplicate the layer and reposition it in the top right-hand corner before changing the blend mode of the duplicated layer to overlay.



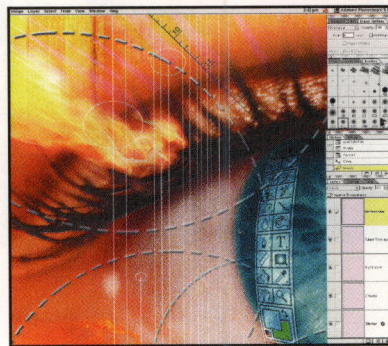
2 Duplicate the Selections layer created earlier and move it to the top of the layers palette. Rotate it 90 degrees counterclockwise then numerically scale it by 80%. In the numeric dialog box it's important to remember to check that the constrain proportions box is switched on. Next change the blend mode to overlay.



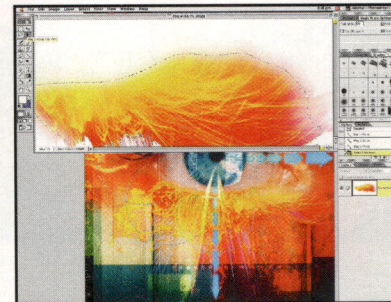
3 Open the Crosses document, drag it in and create a new layer above it. Load the selection from the Crosses and on the new layer paint dabs of white using the airbrush. Set the blend mode to colour dodge and the transparency to 70% before deleting the original layer. Repeat this with the Big Crosses document, but this time set the transparency to 25%. This will create a more subtle effect.



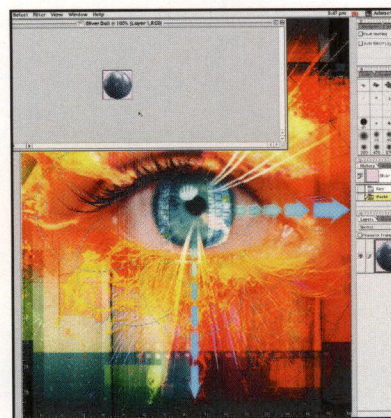
4 Open the Rulers 2 document and drag it into the image. Then erase the ends of the rulers using the Erase tool and a soft-edged preset brush. All we want to do is fade the ends away. Set the blend mode to multiple.



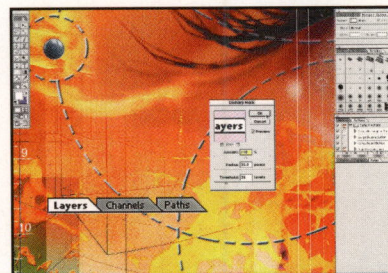
5 Open and drag in the Fine Lines document and carefully erase the area that covers the blue of the eye. You will get a better result if you use the eraser tool and a soft-edged preset brush. When you are happy with it, adjust the transparency to 60%.



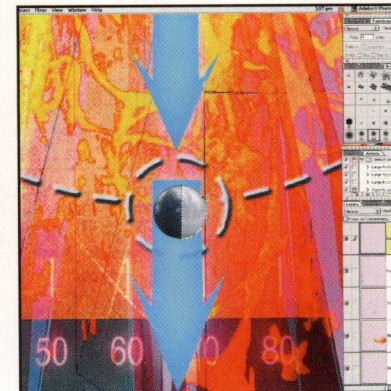
6 Open the Fire document and using the magic wand tool, select the area you want to use. Switching to the quick mask you can soften the edge of the selection. Paste it into the main image and position it so that the top is just covering the eye. Using the eraser tool, erase the area covering the eye and then change the blend mode to lighten.



7 Open the Silver Ball document and drag the silver ball into the main image. Holding down Apple+Alt, drag the ball to duplicate it. Repeat this until you have nine balls and then scale each one individually. Keep selecting Merge Down until all of the balls are on the same layer.



8 Go back to the screen grab that you took earlier and select the palette tabs. It's easier if you do each set of tabs separately. The best way is to use the rectangle marquee tool to select the palette tabs and use the magic wand while holding down Shift to remove the grey areas between each tab. Paste the selected area into the main image and scale them up using Apple+T before selecting Filter>Sharpen>Unsharp Mask to sharpen the image. Next rotate and position the palette tabs. Repeat this for each set of tabs, and merge each layer down until they are all on the same layer. The blend mode should be set to soft light.



9 Load the selection of the silver balls, and while holding down Alt, use the rectangle marquee to remove half of the selection from each ball. Create a new layer at the top of the layer palette and using the paintbrush, paint grey over the selected areas. Finally change the blend mode to colour dodge. And that's it, you're all done! **CS4**



Idea's piece titled Apeman: "I don't really have any design heroes as such, I'm more of a collector," Ray tells us. Starting out doing collage work for his degree course, he now samples found images on a Umax scanner.



Ray Smith

"I'm red/green colour blind," reveals illustrator Ray Smith, "so when clients say 'nice colour' it's reassuring"

The world of the freelance illustrator can seem like a pretty scary place, full of nebulous ideas that have to somehow be represented by pictures, colours and symbols. Yet Ray Smith doesn't seem to have any problem coming up with arresting and original images for magazines including *FI Magazine*, *Campaign And Media Business*, and other computer titles.

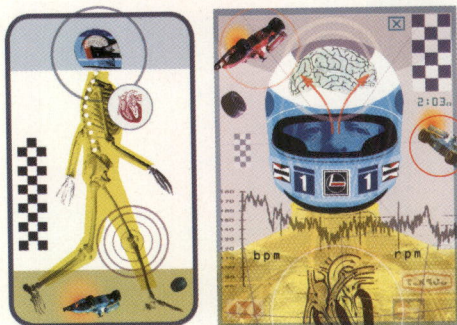
"For one commission I based my colour palette on a 40 year-old ice cream van," explains Ray, "and old South West Train carriages use really nice hues of red blue and cream which I've used in work before."

Ray's fascination with recycling obsolete design into something new and stylish began at Kingston University where Ray studied Illustration: "I spent my college years doing a lot of collage work using found imagery and coloured paper," he explains. "It soon got to the stage where I was spending all day moving little

pieces of paper around a page only to end up back where I'd started."

At first he was sceptical that *Photoshop* could provide the solution: "In my ignorance I had visions of a pixellated monstrosity," he laughs. "I'm not and have never been a digital whizz kid, and if someone had told me that I could get the same results with a combine harvester I probably would have tried that first! At the time I was using Omnicrom transfers made on the incorrect heat setting to give texture to photocopied images. I didn't want to lose the rawness this gave but I definitely needed more flexibility and an easier method of assembling these different elements." In time, however, Ray realised that *Photoshop* was "the next logical step".

Ray has now been using *Photoshop* for three years: "The more I've discovered within the program, the more useful it has become," he says. "It just gives you



"The brief was to create an illustration for an article on the mental and physical pressures on F1 drivers," Ray says of this image for *F1 Magazine*. Cardiovascular displays and rev counters merge as the hopes and fears of the race fraternity are exposed for all to see – anyone seen my tyre?

freedom and gives it to you quickly. Within seconds I can alter colour, scale and shape, trying outlandish ideas along the way. You may come back to what you started with, but you've seen the possibilities and with the history option you can revisit past experiments."

The endless opportunities for tinkering that Adobe's masterwork offers have changed the way Ray approaches a project: "I always start out with a concept and a vision but the possibilities within the program mean that much of the composition and colour work is done on screen, the result being that the work is usually in constant flux, allowing sudden bursts of inspiration or random ideas to come in or out of the mix at any time. The downside of this, of course, is that a whole new world of possibilities can arrive in your brain in the eleventh hour of a job!"

Sweet charity

Yet if *Photoshop* has transformed Ray's way of working, he still finds inspiration from found objects and designs: "I'm really into instructional diagrams and functional imagery that wasn't produced with aesthetic appeal in mind. I recently found a 70s Norwegian first aid booklet containing pop-up ill people, which is great! South west London has an abundance of charity

shops that always offer up old kids' annuals, board games and records." This passion for all things playful is reflected in the cartoon symbols and distorted faces that find their way into Ray's portfolio. "If the brief allows, I like to make humorous images that play with the theme," he explains, "good art directors are usually open to this. I place a lot of importance on colour and *Photoshop* lets me fiddle around with hue and saturation to my heart's content."

Currently Ray is using *Photoshop 5.0* but hopes to upgrade soon. His advice for anyone just starting out is to get their hands dirty from the off: "The best thing I did was to jump into the deeper regions of *Photoshop* from the start. A manual can be useful as a guide but there's no substitute for making your own discoveries and mistakes. The program is useful on many levels meaning any creative mind can pick it up at any stage for a variety of purposes. I know illustrators who simply use *Photoshop* to colour drawings they've made manually, and then there's the likes of me who create work almost entirely on screen."

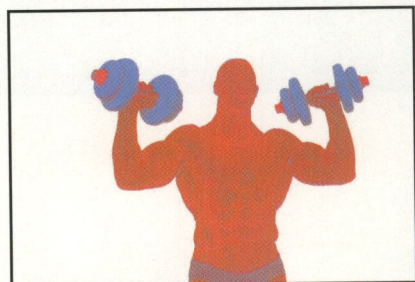
Ray runs *5.0* on a Pentium III PC linked up to an Epson printer and a Umax scanner. If you're straight out of college it's easy to let the power of professional software and hardware go to your head, but Ray urges restraint: "You've got to know what you want before you can get it. This sounds obvious but *Photoshop* has a lot of stock effects that can be easily utilised by anyone, but produce largely unoriginal and uninspiring results. You can become blinded by science so I think it's best to keep your vision of what you want at the front of your head. I avoid using filters for the sake of it."

Client-wise, things are looking good for Ray. He is represented in the UK by The Organisation, an agency that specialises in high-quality illustration. "I do a lot of editorial work and I'm working on a second image CD for Digital Vision as part of their *Autograph* series," Ray tells us. "It's an enormous cliché, but I enjoy the challenging commissions the most. This challenge is usually a result of the subject matter not being one I'm immediately at home with. At present I'm working on a campaign for a car manufacturer for a model with a target audience of 50+. I've always considered my work to be quite youthful so it's going to be fun getting that balance between personal and client satisfaction – that's what I enjoy about freelance illustration." **ca+s**

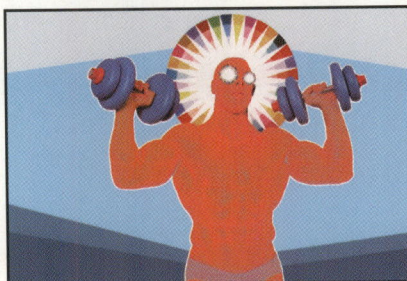
You can contact Ray Smith through The Organisation on **t** 020 7278 5176, **e** organise@easynet.co.uk or visit **w** www.organisart.co.uk

Ray Smith's *Photoshop* masterclass

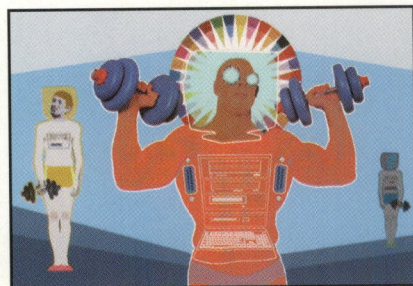
The commission here was to illustrate the pros and cons of upgradeable PCs...



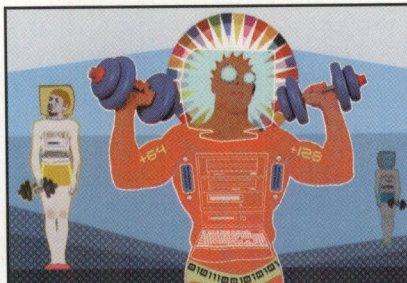
1 Ray explains how he got started: "I began with the image of a muscle man. I used the path tool to trace the outline of his body – I always use a path rather than the magic wand as the edges are smoother. I applied the luminosity filter to give the vibrant flesh tone."



2 Using paths Ray added a simple background: "To push the figure forward I stroked the path outline of the body. I also added a darkened version of the figure's hands to give them more definition. The colour wheel was placed behind the figure and smaller versions of it were used on the eyes."

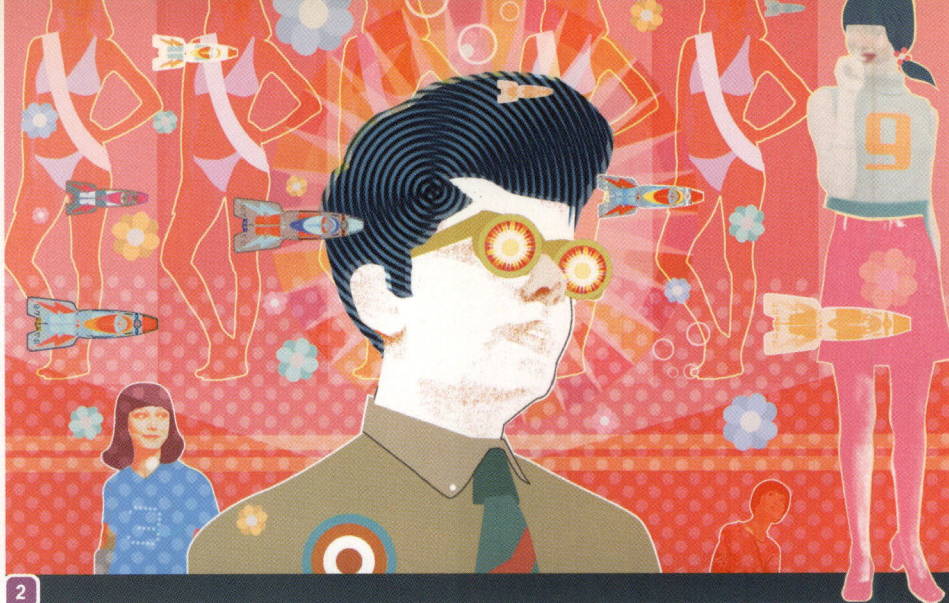


3 Ray used stroked paths again to create the white line-drawn computer elements before adding a second, muscle-impaired figure "made up of various scanned body parts and given shorts and pink shoes using stroked paths."



4 Finally it was time to unite the elements to create the final composition. "I placed a scan of a dotted pattern (with a multiply filter) on the bottom section... This was to separate this section from the rest of the background and give the impression of ground."





1. Showing how investment managers can soar away to success is this illustration for a *Red Herring* feature imparting some of the tips of the trade. Old advertising images, graphs and childrens' books provide the inspiration.

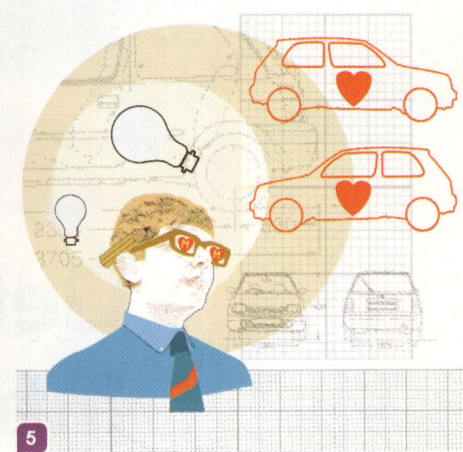
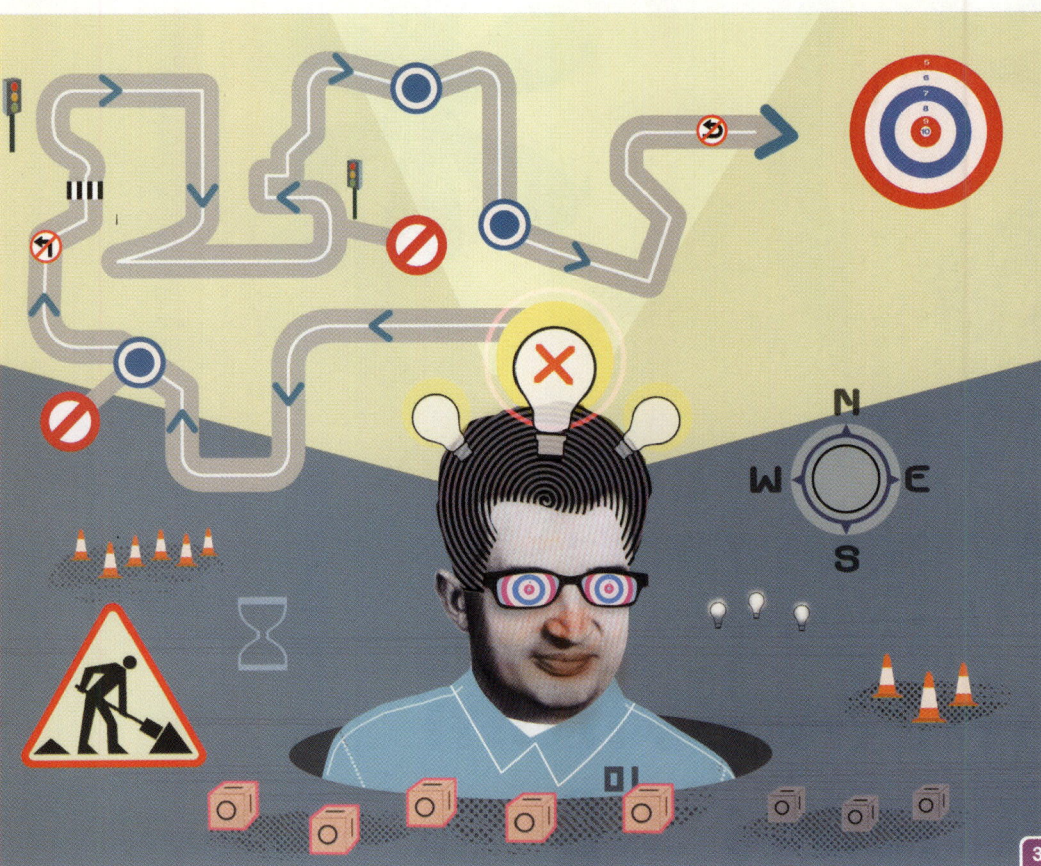
2. A concept piece titled Bubblegum. At first Ray wasn't convinced that his style of illustration could survive the transition to computer art. "My major fears at the time were a) the unknown and b) will the results look like a piece of computer-generated artwork?" Now he's happy he swapped the photocopier for *Photoshop*.

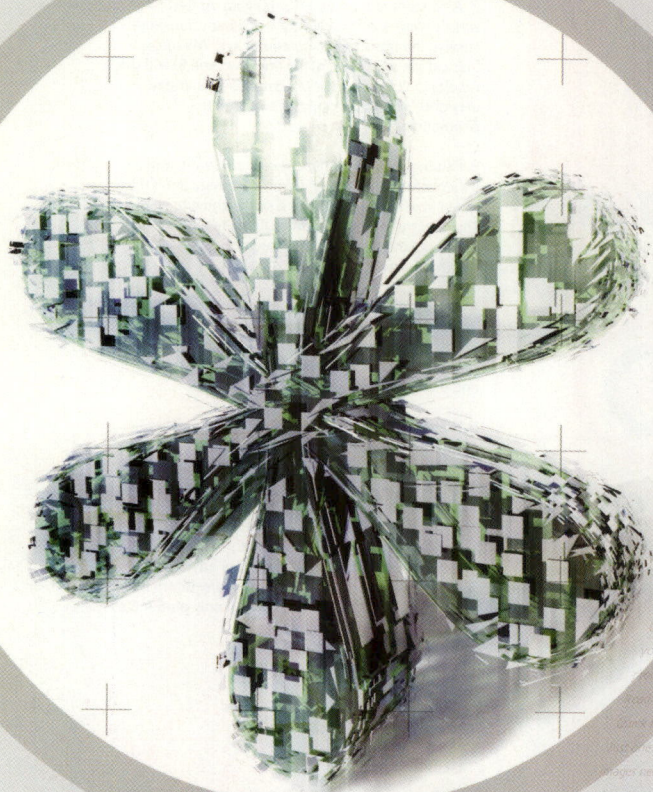
3. Finding your way around the World Wide Web can be a confusing business if Web designers don't think about how the navigation of a site is going to work. This illustration for *Computer Arts* uses old-fashioned diagrams and road signs to highlight a very modern problem.

4. Two illustrations for the leading American financial journal *Red Herring*. Ray always tries to produce a humorous take on a serious subject, here representing the possible pitfalls of mutual funds and the dangers of applying for IPO status.

5. Right now Ray is busy working on his latest project, promotional images for a major car company. This is proving a challenge because the firm's target audience is older than that of most of the rest of his clients.

6. Concept illustration Boy's World. "Photoshop is a pretty powerful tool, so go easy," Ray advises, adding that it's too easy to use too many filters just because they're there, when this will only produce a generic, uninspiring image.





click to enhance!



Get the most from IntelliHance 3.0

On your coverdisc you'll find the full version of this superb image enhancement plug-in. Now discover how to use it in the next five pages...



On the Web

To obtain the code needed to use the copy of IntelliHance 3.0 on your coverdisc you'll need to visit www.extensis.com/cairt



Full plug-in on disc

IntelliHance 3.0 is a complete plug-in for Photoshop – no demos or save disables. You can find it in the folder called **macsoft/full plugins** or **pcsoft/full plugins** of your coverdisc.



IntelliHance from Extensis is an excellent plug-in for improving the quality of your photographic images in

Photoshop, and on your coverdisc, you'll find a complete version of IntelliHance 3.0 for you to keep.

Most of the time, if you've acquired an image, either via a scanner or a digital camera, then there's still an awful lot of work to do in order to make sure that it's looking its best.

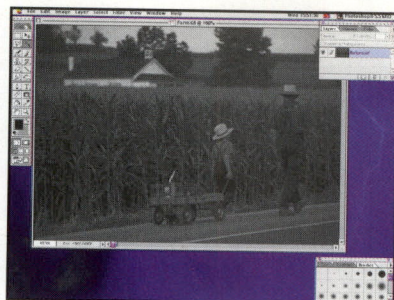
While Photoshop itself is able to clean and correct images, IntelliHance 3.0 has an integrated environment to allow you to concentrate on the task.

Importantly, it also offers a way to quickly view the difference between the original and corrected image, so you can check that you really are making the image better!

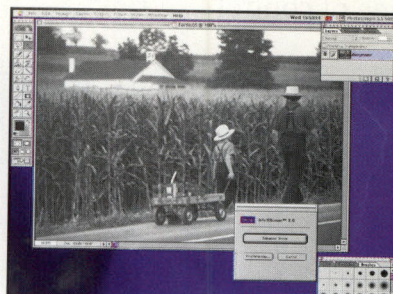
Follow the steps over the next five pages to get up to speed with some of IntelliHance 3.0's most useful features.

Part 1: Quick adjustments

Just one click and already your images are brighter and clearer



1 IntelliHance has several different modes, depending on how much control you want. In its simplest form, the filter works at the click of a button to enhance your images. First of all, open up the file Farm.jpg on the CD.



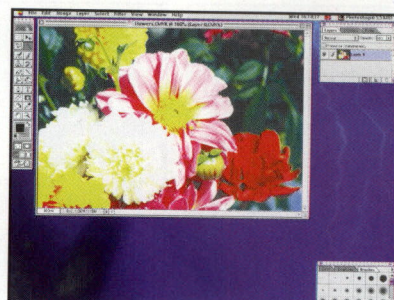
2 This image is an excellent example of a decidedly dull and lifeless photograph. Run IntelliHance from the Filters>Extensis>IntelliHance 3.0 menu and click on the Enhance Image button. As you can see, it's an instant improvement.



3 Undo the filter and run Photoshop's Auto Levels function (Image>Adjust menu). As you can see from the images side by side, IntelliHance has done a much better job; the image is brighter and clearer – and it only took a single click.

Part 2: CMYK, RGB and LAB

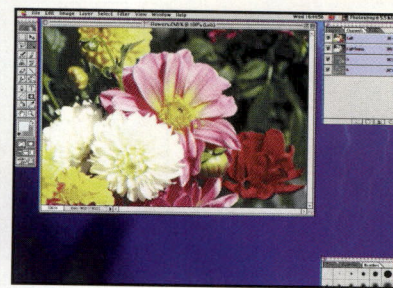
The results are not always as you'd expect



1 Open the Flowers.jpg file from the CD. This is a CMYK image than needs some attention. If you try running IntelliHance on this image, the results are a bit of a shock, as you can see here.



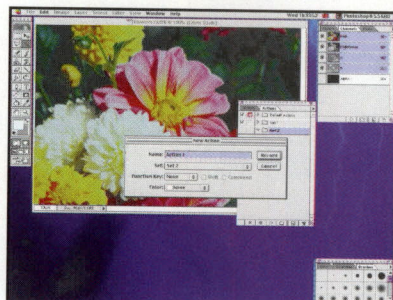
2 Change the mode of the image to RGB then run the filter again. This time things look a lot better. Though IntelliHance works with CMYK, RGB, LAB and greyscale images, the results are not always the same.



3 Step back twice in the History to return to the unenhanced CMYK image (Command-option-Z) or choose Revert from the File menu. Now convert the image to LAB mode and run IntelliHance. Again, the result is slightly different.

Part 3: Batch processing

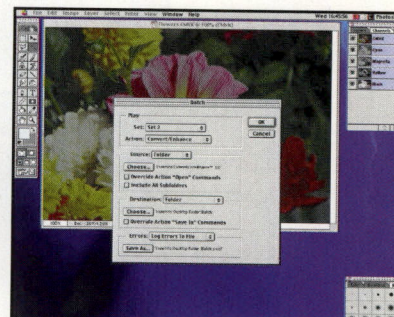
Don't waste precious time processing your images individually



1 If you have a lot of images that you want to process, you can combine IntelliHance with Photoshop's Actions and Batch processing features to automate this repetitive task. First, record the action, in this case with the CMYK flowers image open, create a new Action from the Action palette's menu.



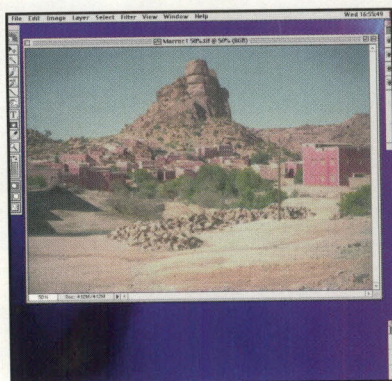
2 Click Record then convert the image to RGB and run IntelliHance as before then convert back to CMYK. Then click the stop button at the bottom of the Actions palette. Undo the previous steps then click the play button to test that the Action recorded successfully. Double click the Action and rename it (Convert/Enhance for example).



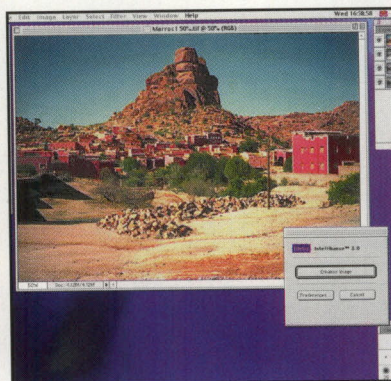
3 Now from the File>Automate>Batch menu set up the automated action. Choose the Convert/Enhance action from the pop up and also the folder containing the images to be enhanced. Finally choose a destination for the enhanced versions. Click OK to run the process.

Part 4: Improving scanned photos

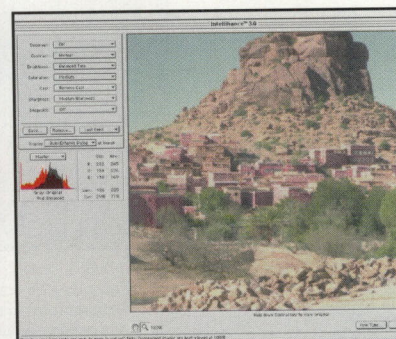
Using *IntelliHance 3.0*'s many tweakable features for those pictures which need a fine degree of control



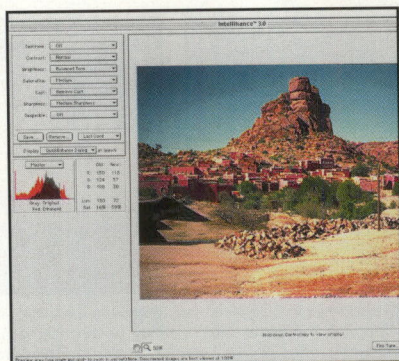
1 Although *IntelliHance*'s default works well for quick fixes, there's a wealth of tweakability in store for those who need fine control. Open the image Mount.jpg. This is a scan of a negative that could do with some serious improvement.



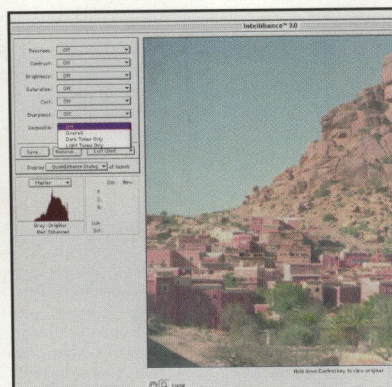
2 Run the filter as before (there's no need to convert this image though). As you can clearly see, the default settings are not so good at retaining the fine details in this particular image, so undo the filter and start again.



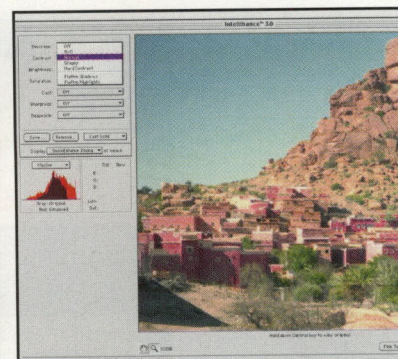
3 This time click the Preferences button at the *IntelliHance* dialog. The interface appears with a preview of the processed image. The window can be resized like a normal window and expanded to take up the full screen with the Expand button at the top right. You can navigate the view using the Space bar as normal.



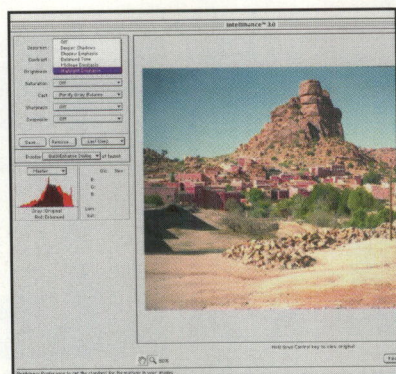
4 To zoom out, hold the Option key and click with the Zoom tool selected. You will probably want to zoom in and out so that you can examine the image on a small and large scale. Notice that the filter is applied in the preview, but you can easily toggle back to the unprocessed version using the Control key.



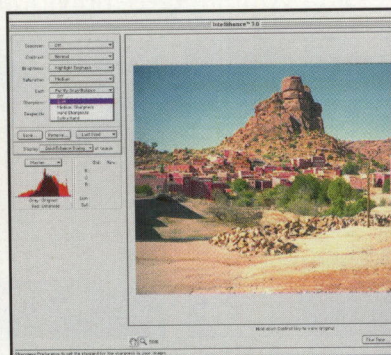
5 At the top left of the screen are the processing option presets. At the moment they are configured at their Default setting. Go through each menu to set them all to the Off position so we can go through them one by one.



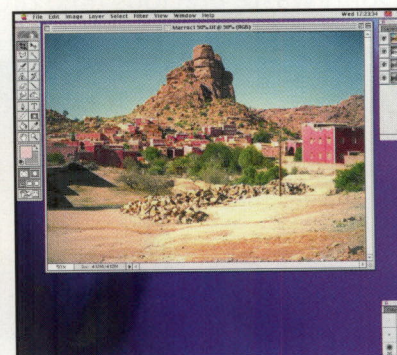
6 The first, Descreen, is not applicable because this is a scan of a negative. The next setting, for contrast, lets you quickly set the overall contrast of the image (surprise, surprise). After trying each of the settings the Normal one seems best; Snappy could also be used, but it appears to darken shadows rather too much.



7 Setting Brightness to Highlight Emphasis brightens the image just enough. The other settings produce an image that's too dark. However, you'll find that the Brightness and Contrast settings interact, so it may take some experimentation.



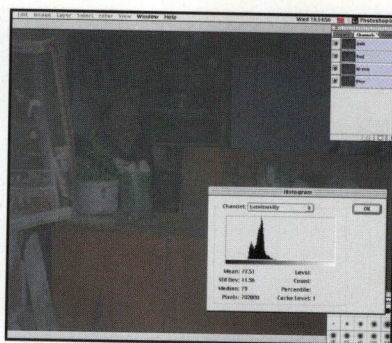
8 Saturation is set to Medium while Cast is set to Purify Grey Balance, though none of the cast removal settings really did much to the image. Sharpness is dependent on the size of the image, so the Soft setting added just enough sharpening for this image without it going too blurry.



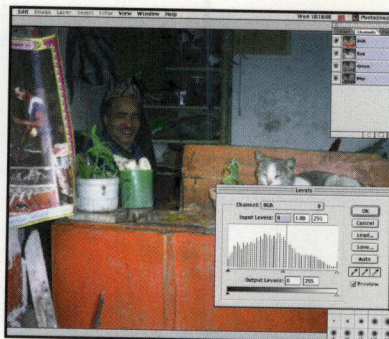
9 To add a little more contrast to the image, we changed the setting from Normal to Snappy, though it proved to be a little too much. Reducing the Brightness to the Midtone Emphasis setting helped though. When you're done, click OK to apply the processing to the image.

Part 5: Brightening images

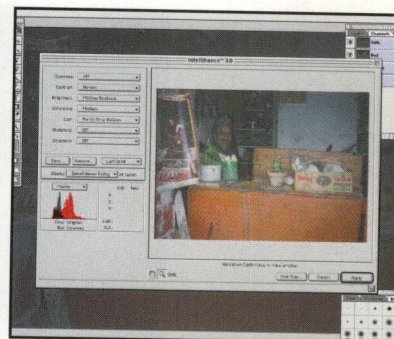
Even on images with really low contrast, you can rely on *IntelliHance 3.0* to pull out the necessary detail



1 Open the image *Low.jpg*. This image is extremely low in contrast so getting it back into shape can be difficult. You can view the image's Histogram in the Image menu to see how little a portion of the graph the image takes up.



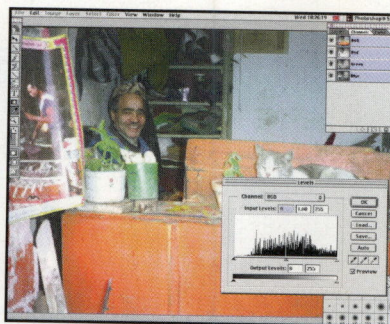
2 After applying Auto Levels to rectify the problem, you can see how *Photoshop* has thinly spread the information to fit the full spectrum. The gaps mean that at that intensity level there is no information present.



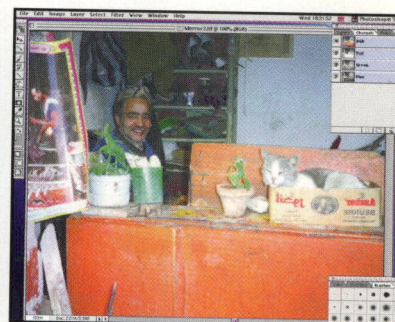
3 Now run *IntelliHance* and tweak the settings as we did previously. You'll notice that the settings will have quite a different impact on the image than before because the spread of information is much more compressed.



4 We've changed the settings to *Snappy* contrast and *Midtone emphasis* – *Highlight emphasis* washes the image out too much. Click OK when you're done.



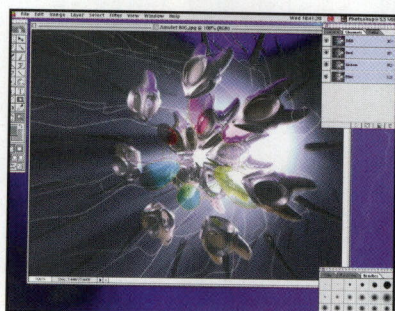
5 If you now check the histogram using Levels or the Histogram command you'll see that there are much fewer gaps in the graph, indicating that *IntelliHance* has actually interpolated information in the image to fill the gaps.



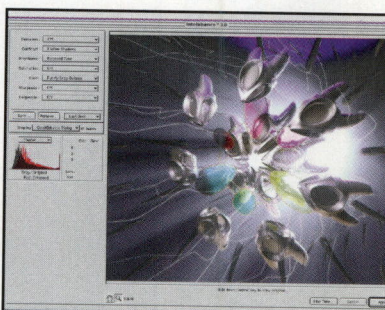
6 You may find that trying to get the image right in one go is difficult even in *IntelliHance*. Here we have enhanced the image in two separate stages – the first to increase the contrast and the second time to brighten the image.

Part 6: Renders

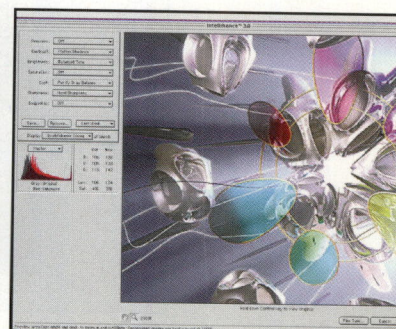
IntelliHance 3.0 can make sure that your 3D renders are always pin sharp



1 It's not only problem images that can benefit from *IntelliHance's* magic. A 3D rendering may seem to be technically perfect image wise, but *IntelliHance* can really help to make sure that the low midrange doesn't get swallowed up when the image is printed. Open the file *amulet.jpg*.



2 You may have spent ages getting the lighting just right but some areas will still suffer when the image is printed. Setting contrast to *Flatten Shadows*, and *Brightness* to *Balanced tone* strengthens the midrange while simultaneously keeping black areas dark.



3 Also, antialiasing in 3D programs can cause the image to lack definition when it's printed. Don't be afraid to dial up the sharpness setting. Here we've gone for *Hard Sharpness* to keep the thin lines defined.

Part 7: Fine tuning

Are you ready for the ultimate control over the way your images look? *IntelliHance 3.0* puts that power in your hands, too



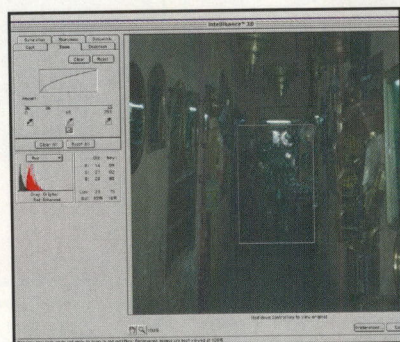
1 If you want to exercise ultimate control, then you can use the Fine Tuning section of *IntelliHance*. This gives you access to each parameter of the enhancement features. Open the file *Maroc3.jpg* from the CD.



2 Run *IntelliHance* and when you come to the main interface, click the Fine Tuning button at the bottom right of the screen. The last settings will be still active, so zero out the functions by clicking the Clear button on each tab.



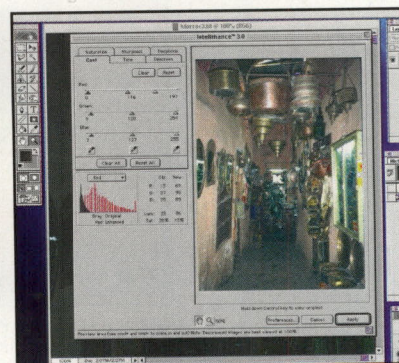
3 Begin with the Tone tab to set a basic brightness and contrast to the image. The sliders work in a similar fashion to *Photoshop's* Levels but you'll find you can apply what seem to be much harsher levels without degrading the image too much.



4 It can be tricky to work out where the middle slider should be, but there's a Light Meter tool that will help you set a basic value. Click Clear to reset the Tone section then click the little Light Meter button (it has a mountain and sun on it) then drag a rectangle over a portion of the centre of the image to set the midrange brightness.



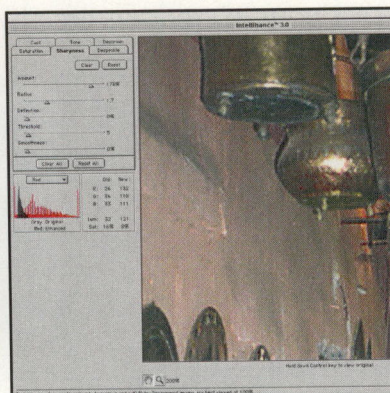
5 Now you can pull just the shadow and highlight sliders to set the contrast. There is a severe green cast to the image after doing that so click the Cast tab to begin eradicating it. First click the white eyedropper to set the neutral point of the highlights. Click in the fluorescent light that is in the box on the wall. If the image goes pinkish move the dropper slightly and try again until you achieve a more neutral hue.



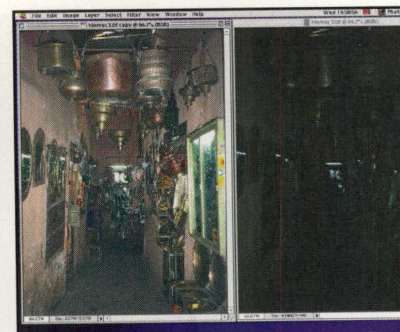
6 Now do the same with the Black eyedropper, but this time find a dark area of the image to click on. Repeat the process again with the Grey dropper. Zoom out to view the whole image to see if it look right, when all's said and done your eye should be the final judge of things.



7 Next click on the Sharpen tab to de-fuzz the image. For a small image like this one, you don't want to set the radius too high or you'll get thick ugly halos around objects. What works well is a high Amount with a low Radius. Here we've used 170 and 1.7 respectively.



8 Noise in the photo is also sharpened so use the Threshold slider to reduce this. A setting of 6 worked OK with the sharpness settings, though you'll find that like other controls in *IntelliHance*, the sliders do interact quite a lot with each other.



9 If you find that the noise goes bitty you can use the Despeckle feature to remove the specks of noise. Slide the Threshold to about 30% and the Amount to about 60%. You may find that the Despeckle feature allows you to reduce the Sharpening threshold too. Click Apply when you're done. The result is quite an improvement, we're sure you will agree. **CA+5**

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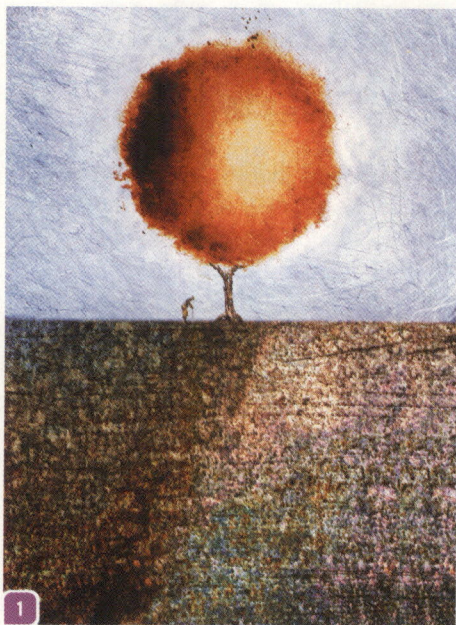
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1



2

Michael Morgenstern

This New Yorker is an illustrator who likes to “combine elements and build a narrative around them. I like to travel in my mind...”

If, like the *Computer Arts* team, you have the Adobe Calendar 2000 in your office, you'll recognise one of the images pictured here — Michael's commission titled *Millennium* was displayed in offices all over the UK throughout June. The calendar celebrates 'technology enhancing art', and it's certainly true that Michael has used *Photoshop* to enhance his artistic talent.

"I was introduced to *Photoshop* ten years ago. I'd studied film, mastered photography, collage, painting and drawing, and had exhibited my work. But *Photoshop* enabled me to paint and collage spontaneously, duplicating a canvas and working with several versions at the same time. It's a process I fell in love with..."

When asked whether he found this career hard to get into, Michael says: "I was fortunate — I had work that art directors were interested in, but I spent years as an artist developing my personal language." And it's a visual language that's well-received, gaining him a client list that features names like the New York Times, The Wall Street Journal, Raygun, Random House, Polygram Records and Sony.

Michael finds the time to produce his commissions by "starting the working day at 5.30am in my New York studio," he says, going on to list the hardware set-up that gets booted up before it's light outside: "I have a 366MHz Power Mac 8500, a G3 with an 18GB hard drive, a 20-inch Sony monitor, Wacom tablet, Agfa Arcus II scanner..."

This frenetic activity is nothing new. "I spent years working night jobs to support my life as an artist." Then,

while working as an English teacher, he made a decision: "I wanted to be an artist and not a businessman, but I had to start my own business and make it work in order to be one. I sent sample postcards to New York art directors, and was called in to see Nicholas Blechman of The New York Times Editorial Art Section, who commissioned an illustration. Meanwhile, I wrote to other art directors, telling them I was illustrating for The New York Times, which brought in more work..."

Of this work, Michael is most pleased with a recent book cover he produced. "It's the cover of *Extreme Graphics*, a collection of work by digital artists, edited by Kathleen Ziegler."

Extreme Graphics isn't the only place that we can find Michael's illustrations. The just-released *Pixel Perfect*, also edited by Kathleen Ziegler, is a collection of images that have been described as "surpassing the norm". The annually produced *Spectrum: The Best in Contemporary Fantastic Art* is due in October, and Adobe is also due to feature Michael in the Print gallery of its Website at [w] www.adobe.co.uk

And what about the future? "I'm looking forward to doing more personal work, to using paint and collage again. I miss the physical act of building on a canvas, but I love working in *Photoshop*... at this point, it's completely intuitive." **ca+s**



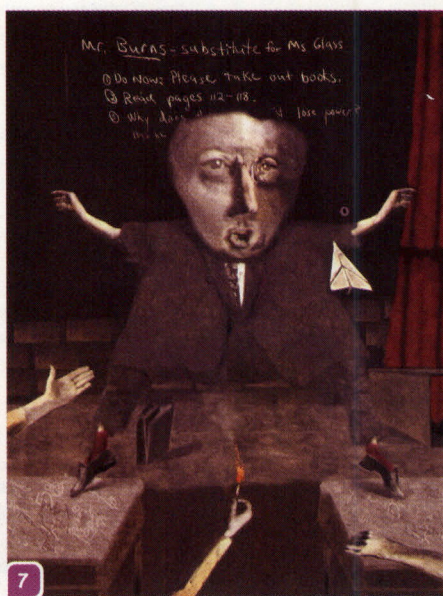
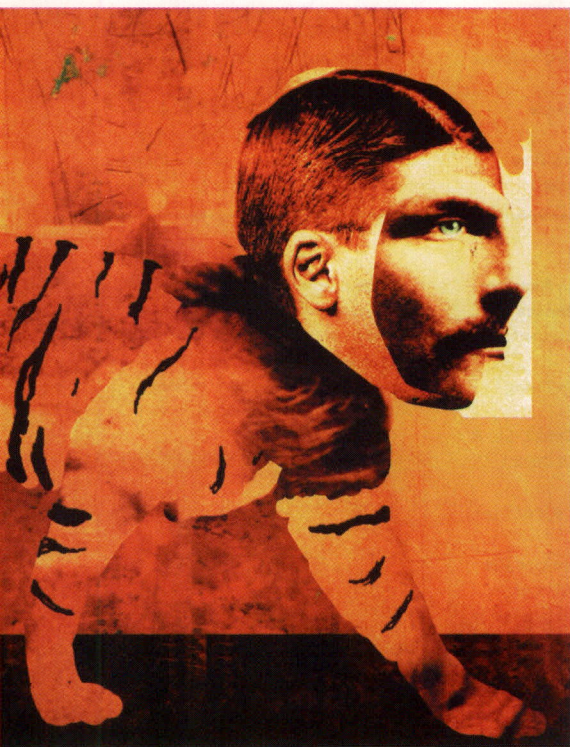
You can contact Michael via Morgan Gaynin Inc. [t] 001 212 475 0440. Alternatively, contact him directly on [t] 001 212 861 7391, [e] threefish@aol.com or at [w] www.theispot.com/artist/morgenstern



3



4



1. The Tree of Eternal Life is part of Michael's personal portfolio. "It started with a tree made from the sun, which reminded me of the biblical Tree of Eternal Life. I thought, 'what if this tree exists outside space/time?' Then a narrative came to mind of someone approaching death, with the tree as a conduit between two worlds."

2. Valuation Discounts is one of three illustrations that appeared in *Bloomberg Wealth Manager* magazine. "The article is about methods of consolidating wealth for your heirs by stuffing it into something small and tax-resistant, so the value of an estate can increase. I attempted to show something of value growing from a 'mechanism' built into a camel."

3. "Adobe commissioned 12 digital artists to illustrate the theme 'millennium' for The Adobe Calendar 2000. I thought about the race towards artificial intelligence, and the hope some have in connecting with alien intelligence for answers to existential questions. I decided to illustrate three magi fishing the skies for alien intelligence. Buried in the strata beneath their feet are artifacts suggesting a history of war. The beetle symbolizes the mysteries right here on earth."

4. Tigre is another personal piece: "It's a fantasy of a tiger-man crossing a desert landscape with hot wind is blowing against his face." Michael's personal work has many influences, including "primitive artists, 13th and 14th century European paintings, the surrealists, children's art, the great 20th century photographers, fairy tales, literature..."

5. Buffet is an editorial illustration commissioned by *Hadassa* magazine. "The article's about food, and makes reference to biblical stories with scenes of feasting. In my illustration, I portrayed Abraham offering a meal to the angels. I scanned in a little parsley for garnish..."

6. This image – The Face of Lying – was commissioned by *The San Francisco Weekly*. "The article discusses a method of determining whether or not someone is telling the truth, by recording and scrutinizing their facial gestures as they respond to interrogation. I exaggerated the size of the man's nose as a reference to Pinocchio."

7. The Substitute is another of Michael's personal pieces. "I often feel sorry for substitute teachers who are treated with disrespect by students. Here, I show a substitute trying to gain the attention of his tormentors. I included a little visual pun where a student makes fun of the substitute's name, Mr Burns."

8. This image formed a CD cover for an artist named B.R.O. as Michael explains: "I tried to illustrate the mysterious nature of the album title, All The Things We Cannot Know, by having a musician playing a strange instrument. He's standing in front of a dark box where all the things we cannot know come from."





Shortcuts to success

Get the best out of Adobe *Photoshop* and increase your productivity with our essential guide to keyboard shortcuts

No matter what you want to do in *Photoshop*, there's bound to be a shortcut – but how to remember them all?

That's why we've compiled the definitive guide to keyboard shortcuts in *Photoshop* – it's 100% guaranteed to save you time and effort!

Definition of terms

Toggle: Move between one state and another or back again.

Switch: Temporarily move from one state to another. Secondary state usually ceases when the mouse button is released.

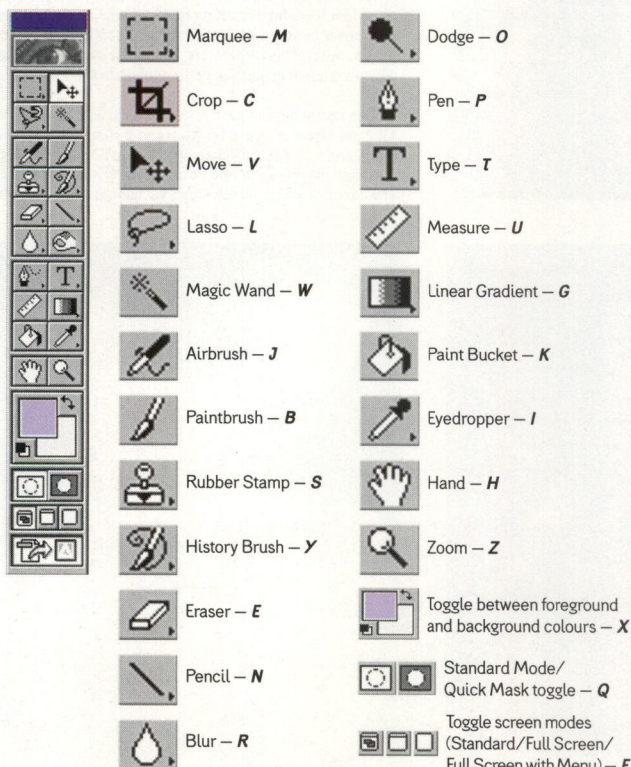
Bold type: Recommended shortcut
PC Users: Holding **⇧** and pressing the appropriate tool shortcut will cycle through each tool within its category. Right clicking on the image will bring up the context menu.

Mac Users: Press the **⌘** key instead of **Alt** wherever it is mentioned, and press the **⌘** key instead of **Ctrl**.

Also, while PC users need to hold **⇧** and press the appropriate tool shortcut to cycle through each tool in a category, Mac users need to repeatedly press the tools key to cycle through. Holding **Ctrl** and clicking on the image will bring up the context menu.

Essential tools

These are the tools you use day in, day out, so isn't it time you learned how to access them without taking your cursor off the working area every ten seconds?



Viewing

When working at higher zoom levels, or manipulating large images, you can save a lot of mouse clicks by learning how to move around and change viewpoints properly.

Fit image to screen – **Ctrl & 0**
100% magnification – **Alt & Ctrl & 0**
Zoom in/out – **Ctrl & +** or **-** (plus or minus)
Zoom to area – **Ctrl & drag** over the preview in the navigator palette
Move around canvas – **Spacebar &**

drag in main window
Scroll up/down one screen – **Page Up** or **Page Down**
Scroll left/right one screen – **Ctrl & Page Up** or **Page Down**
Move view to upper left or lower right corner – **Home** or **End**

Selecting and moving objects

These are probably the second most important set of tools, especially for people who do a lot of compositing. Read and learn, then smirk smugly as your colleagues stare on in awe!

Reposition the Marquee during selection – Any Marquee tool (except single column and single row) & **Spacebar & Drag**
Add to/subtract from selection – Any marquee tool & **⇧** or **Alt & Drag**
Create intersection selection – Any marquee tool & **⇧ & Alt & Drag**
Constrain Marquee to square or circle – **⇧ & Drag**
Draw Marquee from centre – **Alt & Drag** (provided no selection already exists)

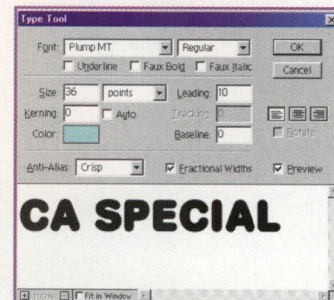
Move tool (while key is pressed) – **Ctrl** (except when hand or pen is selected)
Switch from Magnetic Lasso to Standard lasso (while in use) – **Alt & drag**
Switch from magnetic lasso to polygonal lasso (while in use) – **Alt & click**
Copy selection and move it – **Drag** selection using Move tool while holding **Alt**
Move selection by one pixel in any direction – **↑**, **↓**, **←** or **→**
Cut selection and move it by one pixel – Move tool & **↑**, **↓**, **←** or **→**
Move layer by one pixel – **Ctrl & ↑**, **↓**, **←** or **→** (provided nothing is selected in layer)
Increase magnetic detection zone – Magnetic pen or Magnetic Lasso & **[** or **]**

Type tool

You might not use these options in *Photoshop* often, but they're worth learning because many other programs use the same shortcuts.

Move type – **Drag** type when Type dialog is displayed
Align left, right or centre – **⇧ & Ctrl & L**, **C** or **R**
Align top, centre or bottom – **⇧ & Ctrl & L**, **C** or **R** (in Vertical Type dialog box)
Bold, italic or underline – **Ctrl & B**, **Ctrl & I** or **Ctrl & U**
Decrease or increase selected text type size by two points/pixels – **⇧ & Ctrl & <** or **>**
Decrease or increase selected text type size by ten points/pixels – **⇧ & Alt & Ctrl & <** or **>**
Decrease or increase leading by two points/pixels – **Alt & ↑** or **↓**
Decrease or increase leading by ten points/pixels – **Alt & Ctrl & ↑** or **↓**

Decrease or increase baseline **⇧** by two points/pixels – **⇧ & Alt & ↑** or **↓**
Decrease or increase baseline **⇧** by ten points/pixels – **⇧ & Alt & Ctrl & ↑** or **↓**
Decrease or increase kerning/tracking by 200 ems – **Alt & Ctrl & ←** or **→**





Painting

Presenting ten of the best keyboard shortcuts to bear in mind whenever you've got your paintbrush out in *Photoshop* and want to spare yourself some blood, sweat and tears...

Eyedropper — Any painting tool & **Alt**

Changes background colour — Select a colour from the canvas using the eyedropper while holding **Alt**

Colour sampler mode — Eyedropper & **⇧**

Delete colour sampling point — Click on

sample point with colour sampler while holding **Alt**

Set amount of opacity, pressure or exposure for painting mode — Any painting or editing tool and a number **1**=10% **0**=100% **4** then **5** in quick succession = 45%

Cycle through blending modes — **⇧** & **+** or **-** (plus or minus)

Fill selection or layer with foreground or background colour — **Alt** & Backspace or **Ctrl** & Backspace (hold down **⇧** to preserve transparency)

Fill using history buffer — **Alt** & **Ctrl** & **Backspace**

Display fill dialog — **⇧** & **Backspace**

Toggle Preserve Transparency on/off — **/**

Connect points using a straight line — Any painting tool & **⇧** then **click** line end point

The palettes

Many menus and palettes have context specific shortcuts, but some are barely worth learning because you need to move the cursor from the page to use the palettes anyway

Layers Palette



Show/hide Layers palette — **F7**

Move up/down through visible layers — **Alt** & **[** or **]**

Move active layer up or down — **Alt** & **Ctrl** & **[** or **]**

Activate bottom/top layer — **⇧** & **Alt** & **[** or **]**

Remove layer effect — **Alt** & **double-click** Layer Effect image

Show/hide brush palette — **F8**

Show/hide Info palette — **F8**

Paths Palette



Add path to selection — **⇧** & **Ctrl** & **click**

Store intersection of paths as selection — **⇧** & **Alt** & **Ctrl**

Remove path from selection — **Alt** & **Ctrl** & **click**

Hide path — **⇧** & **Ctrl** & **H**

Change options — **Alt** & **click** on any of the four circular path buttons at the bottom of the palette

History Palette



Step forward through image states — **⇧** & **Ctrl** & **Z**

Step backwards through image states — **Alt** & **Ctrl** & **Z**

Duplicate all states except the current one — **⇧** & **click**

Clear history permanently (no undo) — **Alt** & Clear History (in History Menu)

Path Editing

Switching path tools on the fly using the keyboard is the only way to create the best and most accurate paths. These are not optional, they're essential...

Select multiple anchor points — Using direct selection, hold down **⇧** and **click** on each anchor point you wish to select

Select entire path — Hold down **Alt** then **click** on path using direct selection.

Duplicate path — Hold down **Alt** & **Ctrl** then **drag** the chosen path using pen

Switch from Pen, Add Anchor, Delete Anchor Point to Direct Selection — **Ctrl**

Switch from Direct Selection to Duplicate Selection — **Alt**

Switch from Add Anchor Point to Subtract Anchor Point — **Alt**

Switch from Direct Selection to Convert Point — **Alt** & **Ctrl** (Only when pointer is over anchor or direction point)

Switch from Pen to Convert Point — **Alt**

Close path (while using Magnetic Pen) — **Double click**

Close path using straight line segment (while using Magnetic Pen) — Hold down **Alt** and **double click**

Delete last point (while using Magnetic Pen) — **Backspace**

Convert path to selection — Any pen tool and **Enter** (on numeric keypad)

Switch from Magnetic Pen to Freeform Pen — **Alt** & **drag**

Switch from Magnetic Pen to Pen — **Alt** & **Click**

Miscellaneous

Just a ragtag bunch of stragglers that we thought you might want to know...

Desaturate — Sponge & **⇧** & **Alt** & **J**

Saturate — Sponge & **⇧** & **Alt** & **A**

Dodge Shadows — Dodge tool & **⇧** & **Alt** & **W**

Dodge Mid-tones — Dodge tool & **⇧** & **Alt** & **V**

Dodge Highlights — Dodge tool & **⇧** & **Alt** & **Z**

Burn Shadows — Burn tool & **⇧** & **Alt** & **W**

Burn Mid-tones — Burn tool & **⇧** & **Alt** & **V**

Burn Highlights — Burn tool & **⇧** & **Alt** & **Z**

Threshold (in Bitmap mode only) — **⇧** & **Alt** & **L**

Clear (Paintbucket and line tools only) — **⇧** & **Alt** & **R**

Paint Behind (Paintbrush tool) — **⇧** & **Alt** & **Q**

Blending mode

Many users will not consider it worth learning all the blending mode shortcuts, but they're useful for the more creative projects and it impresses the heck out of people if you do know them!

Normal — **⇧** & **Alt** & **N**

Dissolve — **⇧** & **Alt** & **I**

Behind — **⇧** & **Alt** & **Q**

Multiply — **⇧** & **Alt** & **M**

Screen — **⇧** & **Alt** & **S**

Overlay — **⇧** & **Alt** & **N**

Soft Light — **⇧** & **Alt** & **F**

Hard Light — **⇧** & **Alt** & **H**

Colour Dodge — **⇧** & **Alt** & **D**

Colour Burn — **⇧** & **Alt** & **B**

Darken — **⇧** & **Alt** & **K**

Lighten — **⇧** & **Alt** & **G**

Difference — **⇧** & **Alt** & **E**

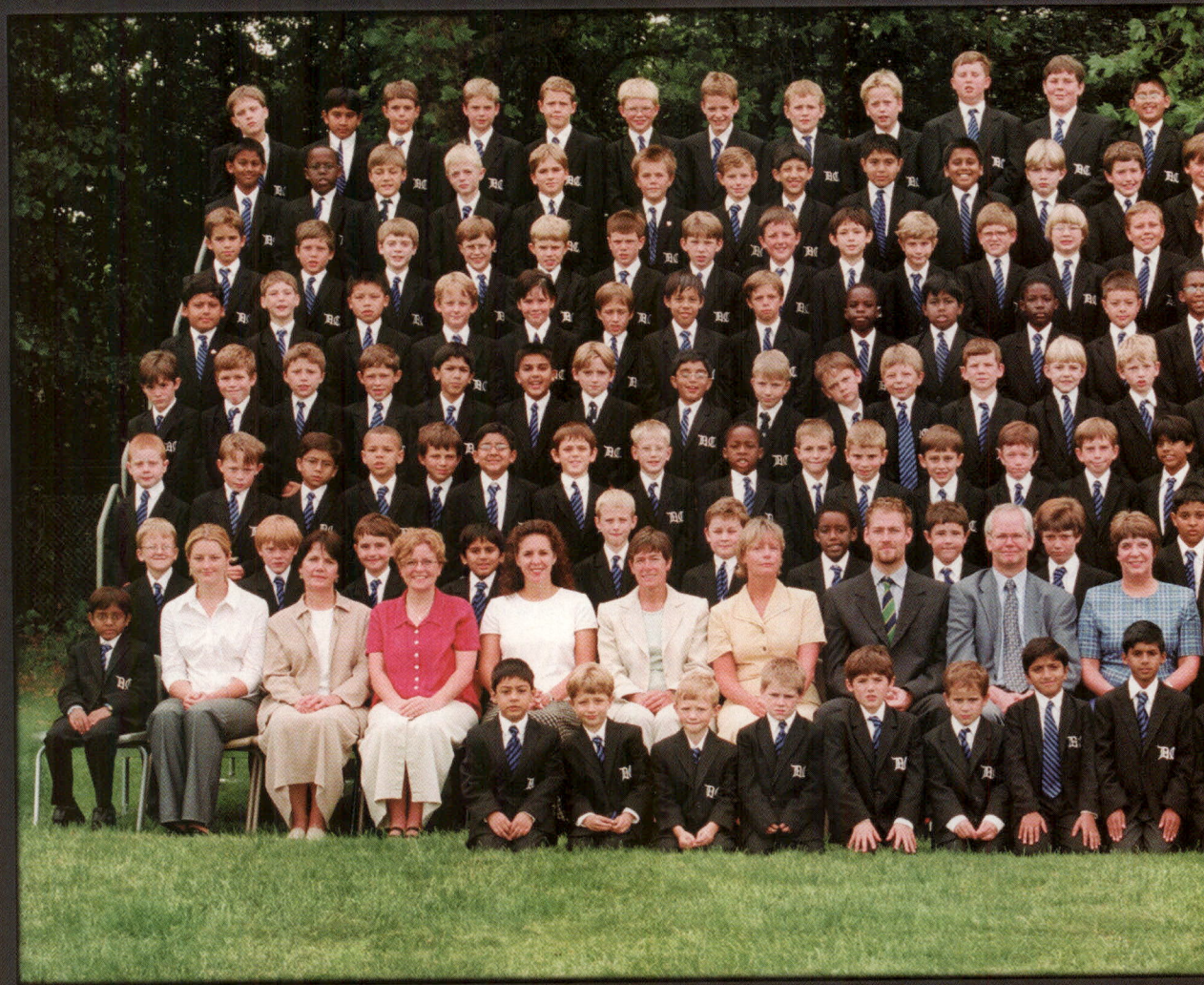
Exclusion — **⇧** & **Alt** & **X**

Hue — **⇧** & **Alt** & **U**

Saturation — **⇧** & **Alt** & **T**

Colour — **⇧** & **Alt** & **C**

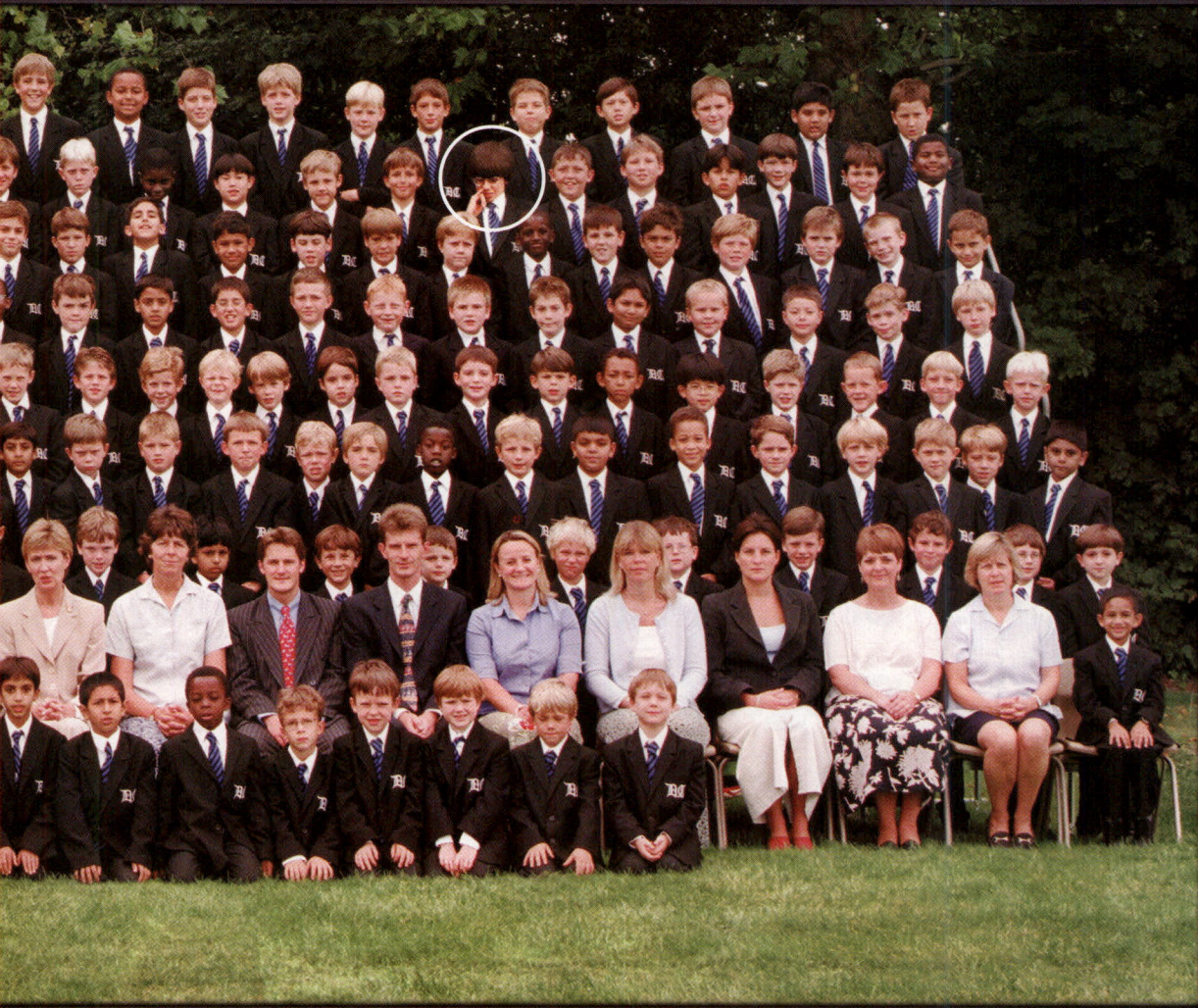
Luminosity — **⇧** & **Alt** & **Y**



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Plug-in to a new image

Electrify your artwork with the power of *Photoshop* and the right plug-in

Adobe *Photoshop* may be the big hitter in the graphics arena, but in some areas it still leaves a great deal to be desired. However, *Photoshop*'s programmers are aware of their baby's limitations. Back in the mists of time, they realised that people often wanted more than the program could provide, so they designed a brilliant architecture that enables the program to use third party graphics tools from within *Photoshop*. In those days, plug-ins were very limited, and most performed simple filtering operations such as blurring or adding basic textures. Now things have moved on and it's amazing to see some of the things that can be achieved. Many plug-ins are full-blown graphics programs in their own right, providing vast functionality and extending the bounds of the architecture beyond all expectations.

Some plug-ins are purely practical, such as those that increase the gamut or perform filtering, while others are creative, such as those that add fractal patterns or produce 3D effects. One of the big advances in plug-in design has been in the area of interface ergonomics. At any given time, you'll find quite a few third-party plug-ins which do things that *Photoshop* already does, such as creating a mask, or filtering. However, these plug-ins do it much more efficiently and enable you to perform often complex operations far more quickly.

Like any good craftsman, you'll have an array of tools in your graphics arsenal. Thanks to Adobe, you won't always have to switch to a different program to use them. Trial versions of many of these exciting plug-ins are on the coverdisc, so take a good look, then go try them out for yourself.

Illustration: Redseal (t) 01792 235 004 | Photography: Dave Lee Stylis: Ocean

PhotoTools 3.0



Price

£117.50

Company

Computers Unlimited

Telephone

020 8358 5857

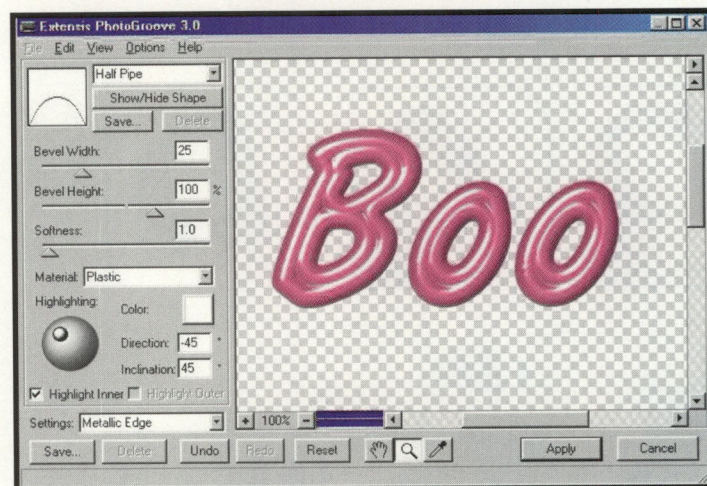
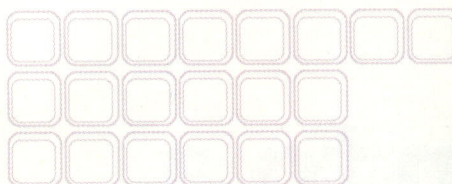
Website

www.extensis.com

The Web has rapidly grown to become one of the major consumers of custom graphics, and any tool that simplifies the creation process has to be a big help. With that in mind, *PhotoTools 3* is our favourite plug-in of the moment, and certainly our most used.

It comprises a set of seven tools that collectively make any Web designer's life so much easier. The first of these is called PhotoBevel and there are no prizes for guessing what it does! You can use it to apply a bevelled edge to any image or selection. It's great for creating buttons or interesting photo-edges. It has four bevel profiles and you can apply the bevel inside or outside the selection.

PhotoButton is easily the most comprehensive button designer we've ever seen. It comes with 15 pre-defined button shapes ranging from squares and circles to stars and arrows. You can also create your own button or edit any of the ready-made designs. You can apply textures, light sources, colours and anything else that takes your fancy.



PhotoGlow is one of those effects that can be used to produce far more than mere neon glows, and used subtly it can create some amazing effects. PhotoGroove is another 3D type tool, something of a cross between PhotoButton and PhotoBevel.

The final tool is called PhotoTexture and you can use it to create excellent original background textures. You can load the supplied vector textures and manipulate them, or you can create your

own algorithmic textures. The textures can be used on buttons or as backgrounds, or in conjunction with any of the other tools in the collection.

You could say that *PhotoTools 3.0* is to a Web designer, what the utility belt is to Batman.

Verdict



Techtures



Price

£81.08

Company

XChange International

Telephone

020 7588 5588

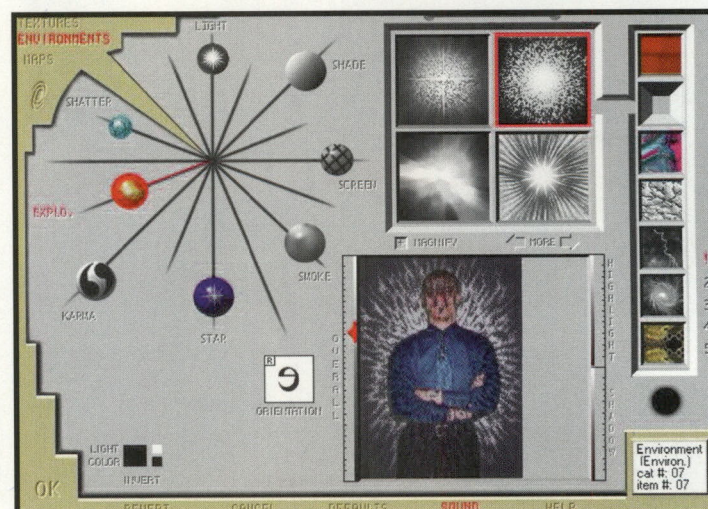
Website

www.andromeda.com

It's not all that long ago when it seemed that no-one except 3D modellers had even heard of tiled textures, much less had any need for them. Now all of a sudden, we can't get enough of them. You use them on buttons, models, Web pages and just about anywhere else that they can be shoehorned in. The only trouble is coming up with something original. Stock cloud and brick patterns just don't have that air of credibility that they used to have before the entire galaxy started using them! Thankfully there are still programs like *Techtures* to provide you with something a little off the beaten track.

Although you can do a lot more with them than simple tiling, these are not true algorithmic textures, so there aren't infinite permutations. They can only be scaled by a factor of two, and they can't be rotated or truly re-coloured. However, you still get 900 of the most refreshing and original textures you'll have seen in a long while.

You can blend the textures with your image, or use them as a bump map to add a deep 3D texture. You can alter the



balance between highlights and shadows and you can change the position and colour of any lights.

The plug-in also comes with so-called environments — effects such as smoke, lightning, explosions and so on. These can be applied to your images just as the textures can.

The third component of this tool is a set of image maps that apply a patterned bump map to your image. It's a bit like using textured paper, but there

are some really ornate and elaborate patterns available, as well some quite nice organic stuff.

Although you may be getting a bit bored with the textures thing, this cool filter proves that there's still originality to be found if you search for it.

Verdict



KPT 6



Price
£128.08
Company
Computers Unlimited
Telephone
020 8358 5857
Website
www.metacreations.com

Kai's Power Tools is perhaps the best-known series of creative plug-ins in the business, yet this release has come in for criticism from some people who claim that the filters are unusable. It's true that it's not as instantly accessible, nor will you see uses for the filters as easily, but be in no doubt, this is every bit as strong a release as previous versions.

There are ten tools in the set, ranging from ordinary to quite extraordinary. Our favourite, and the one that we foresee being the most useful is called SkyEffects. Originally developed by Rayflect and sold as Four Seasons, this fantastic filter enables you to build skies that add drama or mood to your scenes. It's great when skies in your original photos are not as good as you might have hoped.

Goo is a freeform morphing filter, much like Metacreations' Supergoo. You can use it to drag, distort and warp your image using brushes instead of meshes. It's an easy way to turn your hapless subjects into droopy-eyed bloodhounds or cone-headed aliens!

Gel is one of the filters where the potential is less immediately obvious. It



enables you to paint using viscous gel. You can change the gel's properties from almost transparent to fully opaque, producing quite unexpected effects.

The other filters are Equalizer, Lens Flare, Materialiser, Projector, Reaction, Turbulence and Scene Builder. The latter enables you to build and render 3D scenes within Photoshop. You can even load 3D Studio scenes into it!

The problem with many Photoshop filters is that they're so obvious and instantly useable that they quickly

become overused. With the KPT 6 filters, they take more effort to master and the effects can be surprisingly subtle, so it's less likely that you'll see them on every magazine cover or on every billboard. They're very unusual and serve to stimulate your creativity in fresh new directions.

Verdict



Studio Pro 2.0



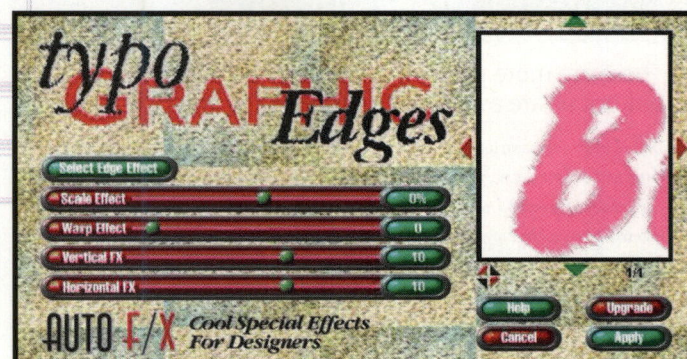
Price
£175.08
Company
Cadmium Systems
Telephone
020 8358 5857
Website
www.autofx.com

Auto F/X and Extensis are two of the biggest players in the filters market, and this package is Auto F/X's answer to PhotoTools 3. It's less exclusively targeted at Web authors, although that still represents the main thrust of the program. One thing's for certain, this is one bundle that represents a massive saving over buying its individual components piecemeal.

Studio Pro 2 contains six components — PhotoGraphic Patterns, The Ultimate Texture Collection, TypoGraphic Edges, PageEdges, Universal Animator and WebVise.

WebVise is a great tool for optimising and protecting your Web graphics. It has a watermark embedder, a GIF and JPEG size optimiser — complete with download time indicator, a Photoshop animation module, and two GIF colour matching/correction tools.

PageEdges and PhotoGraphic Frames enable you to add a variety of borders to your images. Whether your work is intended for print or the Web,



these edges will distinguish you from the milling masses.

The Ultimate Texture Collection is a great tool for anyone who's ever unsuccessfully tried to find a perfect background or button texture. It contains 3,000 high resolution and seamless textures of every sort, and you can flip, scale and re-colour them as the need arises.

TypoGraphic Edges is perhaps less likely to be useful on a daily basis, but it does enable you to create a typographic style that's out of the ordinary. To use it, simply apply it to any text or vector image and it will distort or distort the

edges according to your specifications.

If you've ever wanted to animate in a graphics program that doesn't support it, you'll appreciate Universal Animator, which takes a sequence of images destined for the printer and creates an animation file from them.

The Studio Pro 2.0 bundle is more diverse than PhotoTools 3.0, yet it complements, rather than competes with it. It's a sumptuous creative feast.

Verdict



Xenofex



Price

\$129

Company

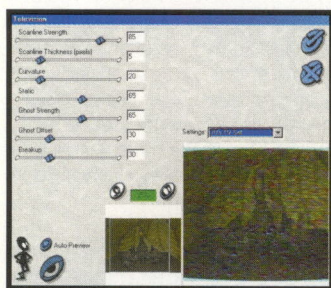
Alien Skin Software

Telephone

00 1 919 832 4124

Website

www.alienskin.com



Most decent graphics programs come with plug-ins that a few years ago would have cost hundreds. Although this collection from Alien Skin looks far less spectacular than when it was first released, it does still hold some charm. By far the most useful of the collection is the Television filter, which gives you the controls to simulate every kind of CRT and projection device known to man, ranging from 1950s TVs to the huge electronic billboards in Times Square.

Another useful one is Distress, which can be used to simulate aging and general wear and tear. Sure, you could do it manually, with textures and cut-outs, but wouldn't you sooner spend your time doing something a bit more original?

Xenofex is a collection that still has much value for most *Photoshop* users, despite its age.

Verdict



PhotoFrame 2.0



Price

£152.74

Company

XChange International

Telephone

020 7588 5588

Website

www.extensis.com



Now that the world and his wife can include high-quality photos in Web pages and paper documents, there's definitely a real need to distinguish your images from everyone else's. One stylish and creative way is to wrap them in an interesting frame.

The days of simple bevelled frames are long gone, and now sculptured and highly complex frames are in.

PhotoFrame 2.0 comes with over 1,000 frames on CD, but what makes this program so special is the way that you can manipulate and even combine frames to come up with infinite permutations. You can texturise, re-colour, add lighting, soften, rotate, distort and resize your photos, and far more besides.

PhotoFrame 2.0 offers you a fantastically rich and versatile way of making the very best of your photos.

Verdict



A question of ergonomics

There are more plug-ins available than ever before, but not all are as well-designed as they could be...

There's been a massive increase in the range and diversity of plug-ins that are available for *Photoshop*, partly due to improvements in the program's architecture. One area that third-party manufacturers seem to pay particular attention to now is the friendliness of the interface and the speed with which it can be learned and navigated.

As Adobe continues to streamline *Photoshop* so that you can be more productive in even less time, today's plug-ins must also reflect that goal. Many provide multiple preview windows, enabling you to choose from different degrees of an effect without manually having to set up each preview.

This means that plug-ins that are not so well-designed stand out all the more, and nothing is more frustrating than those ones that have no Undo/Reset mode, or

which restrict the degree to which you can apply an effect to an arbitrary limit (such as with *AutoEye*'s image enhancement tools, for instance).

On the other hand, it is possible for a program to worry so much about aesthetics that it virtually disappears up its own interface. Older Metacreations programs are particularly notorious for this, with organic interfaces that hide features until you've earned enough experience to use them. Interface conventions exist for a reason — because they enable people to find things where they expect them to be.

By all means, pretty up an interface — enhance it even — if you're absolutely certain that it's something your customers will want. But for goodness sakes, publishers, please don't introduce change just for the sake of it.

Deep Paint



Price

£209.15

Company

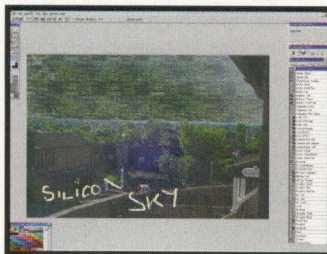
Keoti

Telephone

020 7482 4858

Website

www.deeppaint.com



Photoshop is woefully lacking in natural media tools, and good though Metacreations' *Painter* is, its tools lack that certain something when it comes to the third dimension. Sure, it boasts oils and patterns and paper, but it just doesn't give the impression that the oils have real depth. Which is just one of *Deep Paint*'s several advantages.

It's a natural media plug-in for *Photoshop*, but it has the thickest, wettest most eye-catching palette of paint types you'll ever find. There are some amazing fill patterns, such as wire fence, spaceship hull, slime, candy stripe and many invaluable real-world patterns, such as animal hides, plants and so on.

If you want the richest, most useable brushes, textures and fills ever, then *Deep Paint* is a great investment, and the more you explore, the more you'll discover to delight you.

Verdict



Shadow Filter



Price

£117.50

Company

XChange International

Telephone

020 7588 5588

Website

www.andromeda.com

This filter's name greatly understates its power and versatility because this must surely be the definitive shadow tool.

How many shadow tools do you know that can handle multiple light sources? What about variable ground planes? If that impresses you, then consider how useful backlighting and multicoloured shadows will be. Like the *Photoshop* Glow tool, *Shadow Filter*'s name belies the diversity of uses that you can put it to.

How about variable density shadows for those tricky semi-opaque objects? This remarkable filter can even manage that, and more besides! Like so many Andromeda filters, the interface leaves something to be desired and it's far from intuitive. It might take some time to master, but *Shadow Filter* will definitely add a whole new dimension to your artistic creations.

Verdict



Mask Pro 2.0



Price

£152.74

Company

Computers Unlimited

Telephone

020 8358 5857

Website

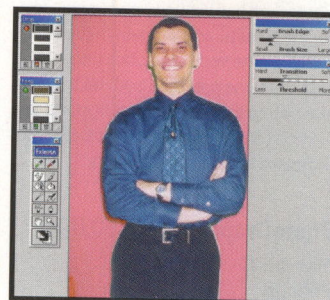
www.extensis.com

Nothing is worse than wasting hours building masks around complex shapes such as hair, or which are set against backgrounds that don't vary much from the object that's being masked. *Mask Pro* offers an innovative way of building masks based upon colours of exclusion as well as inclusion.

If you're familiar with *Photoshop*'s magic wand tool, then you'll definitely get on with this. However, rather than defining colours and tolerances that are constant across the entire image, you redefine them as you go, building masks around the borders of objects you wish to include, then filling in the rest with a rough brush once the tricky stuff has been done.

Mask Pro 2.0 is much more accurate and faster to use than other masking methods, especially for those inevitable problem jobs.

Verdict



Cutline Filter



Price

£81.08

Company

XChange International

Telephone

020 7588 5588

Website

www.andromeda.com

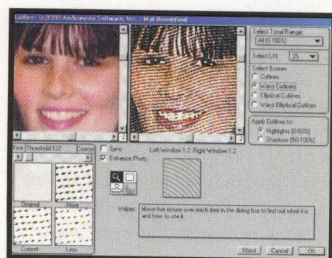
The *Cutline Filter* is Andromeda's brand new tool for turning your images into engravings or woodcuts. You can specify the scale, curvature and direction of the cuts, and the program will instantly turn your images into classic drawings.

At least that's the theory. In practice, producing anything like the quality shown in their literature is a tedious task requiring numerous and repeated masking operations to make the cuts move in the right direction relative to each other.

As *KPT 5*'s fur filter proved, it is possible to analyse the shape of an image and automatically perform directional filters upon it, so why doesn't this?

Nevertheless, it is definitely an interesting idea, and you can use it to make images with a more traditional look to them.

Verdict



One versus many

There seems to be two distinct schools of thought when it comes to deciding the way that plug-ins are packaged and sold. Some manufacturers seem to prefer large bundles that give you lots of different tools — *Xenofex* and *PhotoTools* are good examples of such packages. They incorporate upwards of ten distinctly different types of filter, targeted at multimedia, Web and print users.

This sounds like a good way of acquiring a range of filters in one go, but in any such pack, as with any music compilation album, there's always some dross that they couldn't give away under normal circumstances. A common trick is to pad out filter collections with reworkings of classic tools such as the unsharp mask or lens flare. Are you paying attention Metacreations? Such packages tend to cost in excess of £100, often well in excess. This kind of outlay is fine for the professional user, but it may put these tools beyond the reach of home users.

The other approach, particularly typified by *Shadow Filter*, *Chromatica* and *Aged Film*, is to provide you with one very tightly focused filter, which may, or may not include many permutations. In some cases, such as with *Deep Paint*, you can understand the approach because the plug-in is so vast in its scope and size that it could stand alone as a program in its own right. In other cases, it seems a little miserly to isolate one feature and sell it on its own. However, in most cases these standalone plug-ins tend to be cheaper.

Now that the Internet has become such a popular medium for the purchase and delivery of software, we can perhaps expect to see even more of the latter kind of packaging, as companies realise that they can sell more, by being cheaper and only giving the customer what they want. We're even starting to see sites where you can apply filters to your images online. Truly, the Internet is forever changing the way we work!

Plug-in Guide *[PhotoShop]*

We've already focused on ten of the finest *Photoshop* plug-ins, but there's a whole load more out there just waiting to be discovered. So here's our guide to the best of the rest...

Eye Candy 3.0

Mac or PC

\$129

Alien Skin Software

[t] 001 919 832 4124

[w] www.alienskin.com

This suite of filters contains many of the filters that you'll use most often for Web design. Many of them come as standard with *Photoshop 5.5*, but if you have an older version you may appreciate the Fur, Bevel, Glow, Drop Shadow or Cutout filters.

LensDoc

Mac or PC

£104.58

XChange International

[t] 020 7588 5588

[w] www.andromeda.com

It's only too easy for distortion to sneak into your digital photos, but this neat pro plug-in makes it easy to correct. It has settings for a variety of camera lenses or you can manually make adjustments in a matter of seconds.

PhotoGraphics 1.0

Mac or PC

£117.50

XChange International

[t] 020 7588 5588

[w] www.extensis.com



Intelligence Pro 4.0 enables you to select the perfect enhancement for your photos.

Photoshop has virtually no support for vector objects, so a plug-in that enables you to create vectors sounds like a great idea. This one provides both text and illustration tools, but vector imports are a crucial omission. As it is, *PhotoGraphics* promises more than it delivers.

PhotoGraphic Edges 10,000

Mac or PC

£175.08

XChange International

[t] 020 7588 5588

[w] www.autofx.com

This comprehensive package enables you to add frames to your photos. It comes with over 10,000 frames and textures, and they can be tweaked and edited in every conceivable manner. Lazier people may prefer this suite over *PhotoFrame* because less work is involved in creating a great result.

Intelligence Pro 4.0

Mac or PC

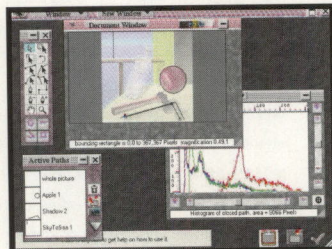
£152.74

Computers Unlimited

[t] 020 8358 5857

[w] www.extensis.com

This expensive tool enables you to enhance your photos by selecting the best from up to 25 preview versions. At any time, you specify the type of



Measurement Filter provides you with the ability to measure distances, angles and areas.

enhancement made and the degree of difference between each preview. This is a more comprehensive and advanced product than *AutoEye*.

Series 2 3D Filter

Mac or PC

£58.70

XChange International

[t] 020 7588 5588

[w] www.andromeda.com

Ever wanted to create a quick Warholesque soup can, or needed to wrap a product logo around a ball? Us neither, but if you had, you'd be darned happy to own *Andromeda's 3D Filter*, which wraps any selection or image around a sphere, cylinder, box or plane. There are plenty of options to fine-tune the process and it's dead easy to use.

Varifocus

Mac or PC

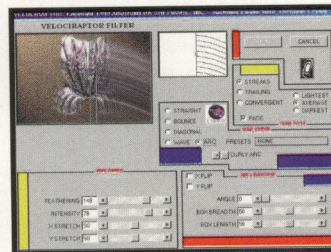
£52.88

XChange International

[t] 020 7588 5588

[w] www.andromeda.com

Softening or sharpening parts of an image is a great way to draw attention to or divert it from features in an image. This easy-to-use plug-in simulates a variety of focal effects and also enables you to apply focus masks so that the



Straight trails, curved trails, bouncy trails, fading trails – *Velociraptor* does the lot.

effects are non-uniformly applied for even greater variety. It sounds basic, but it's very effective indeed.

Measurement Filter

Mac or PC

£151.58

XChange International

[t] 020 7588 5588

[w] www.andromeda.com

Technical artists or even forensic scientists are likely to benefit from this well-executed tool. It simply provides you with the ability to measure distances, angles and areas and see histograms of your image. It's easy to use, yet surprisingly effective.

Velociraptor

Mac or PC

£51.70

XChange International

[t] 020 7588 5588

[w] www.andromeda.com

You might not think that you need to add motion trails to objects in your images... until you take a look at what *Velociraptor* can do! It does straight trails, curved trails, bouncy trails, trails that fade quickly, trails that fade gradually. It does every conceivable type of motion trail and it's fun.

Edge Wizard

Mac or PC

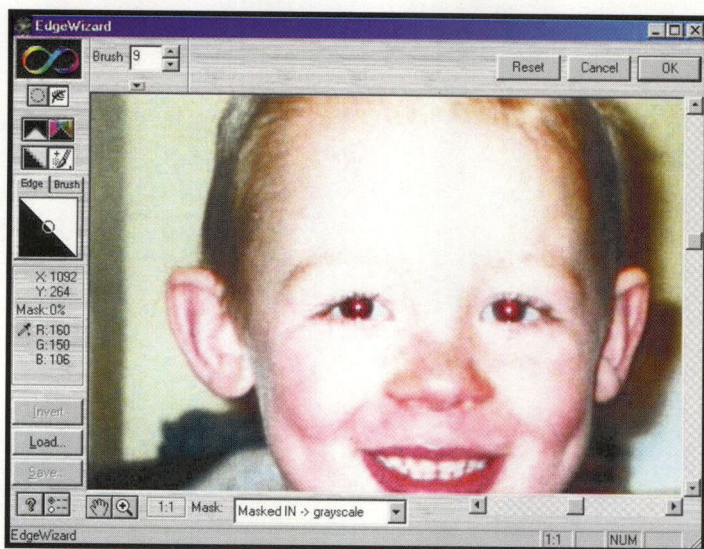
\$99.95

Chromagraphics

[t] 020 7588 5588

[w] www.chromagraphics.com

If you take your photo compositing seriously, then this may be the tool for you. It enables you to precisely specify the way that the edges of selected objects are rendered when cutting or pasting them. It uses organic maths to



Edge Wizard enables you to precisely specify the way that the edges of selected objects are rendered when cutting or pasting them, producing the most natural edges ever.

produce more natural edges for the most realistic composites ever.

Magic Mask 2.0

Mac or PC

\$99.95

Chromagraphics

[t] 020 7588 5588

[w] www.chromagraphics.com

Here's another great tool that simplifies the laborious task of creating complex masks. It provides you with a variety of options such as the colour-range brush, and the ability to create masks based upon colour density, hue or value. It's ideal for those hard-to-mask subjects like hair or irregular skin gradients.

Chromatica

Mac or PC

\$99.95

Chromagraphics

[t] 020 7588 5588

[w] www.chromagraphics.com

This plug-in only works with *Photoshop* 4 or later, but it gives you great control over the way that you select and modify colours and colour ranges. It also enables you to select image or object edges and perform a variety of re-colouring processes on them for easier or more startling blending and compositing.

Photography Filters

Mac or PC

£92.83

XChange International

[t] 020 7588 5588

[w] www.andromeda.com

Simulate every kind of camera trick and effect in the book with this set of ten photographic filters. Create lens flares, duplicate images using three sorts of prism, make beautiful reflections or produce glints, sparkles and glitters.

Screens Filter

Mac or PC

£117.50

XChange International

[t] 020 7588 5588

[w] www.andromeda.com

Do more with your greyscale images. Convert them into a variety of formats using multiple screens and line settings. Produce mezzotints, mezzograms and many types of intaglio including etching, engraving, aquatint and woodblock.

AutoEye

Mac or PC

£104.58

XChange International

[t] 020 7588 5588

[w] www.autofx.com

According to the spiel on the box, "AutoEye improves your images", and that's exactly what it does, simply and with little effort. It provides manual automatic image enhancement, but whichever mode you choose, the program is always easy to use and provides some excellent results.

Genuine Fractals

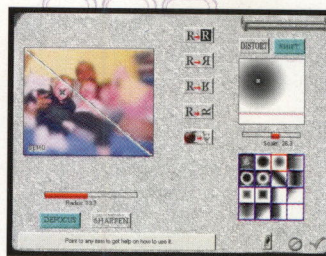
Mac or PC

\$159.99

Adobe Online Store

[t] 001 888 724 4508

[w] www.altamiragroup.com



With Varifocus you can sharpen or soften particular parts of an image for extra impact.

Produce resolution-independent bitmaps that can be used for print or the Web with *Genuine Fractals*, an innovative file saver that uses fractal compression to give you the best savings in file size offered by any format. Re-purpose your images on the fly with a minimum of effort.

Test Strip

PC and Mac

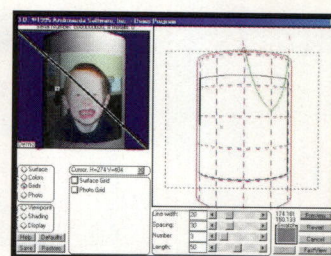
\$129.99

Adobe Online Store

[t] 001 888 724 4508

[w] www.vividdetails.com

Quickly proof and colour correct your images, using an enhancement upon *Photoshop*'s Differences feature. The image is divided into a series of zones and each zone displays colour variations, enabling you to select at a glance, the one that best matches your requirements.



Series 2 3D Filter enables you to wrap an image round a soup can or other 3D object.

Aged Film

PC only

\$99.99

Adobe Online Store

[t] 001 888 724 4508

[w] www.digieffects.com

Simulate the look of aged film with this neat filter. Add dust, scratches, hair and more, and simulate video or acetate, and various levels of deterioration.

3D HotTEXT

Mac and PC

\$79.99

Adobe Online Store

[t] 001 888-724-4508

[w] www.adobe.com

This plug-in enables you to generate 3D text from within *Photoshop*. Flow text along paths, position multiple light sources, even add textures and bevels. All the impact of 3D text without having to use a 3D program. **CS+5**

No limits

It's incredible how far plug-ins have come since those first days, and it's now quite common to see plug-ins that are complete programs in their own right. This advance has partially been facilitated by increases in the power of the average PC and Mac, enabling programmers to perform operations that would have been impossible just a few years ago. Even so, once in a while they seem to forget that we're not all running NASA-grade supercomputers. Anyone who used the fractal generator in *KPT5* will know exactly what we mean!

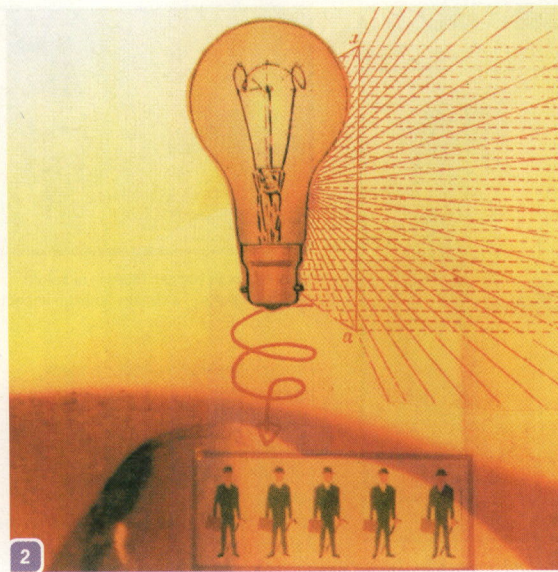
Plug-ins still tend to be focused on the production of two-dimensional bitmap images, but things are moving fast and many designers are having to think in terms of vectors and 3D; especially those people who produce output for the Web.

Some plug-ins such as *KPT6*, *HotTEXT* and *PhotoGraphics* have attempted to broaden *Photoshop*'s repertoire, with the addition of vector support, 3D composition and 3D text, but at this stage they're little more than desultory nods in the right direction — very desultory in the case of *PhotoGraphics*...

Adobe seems to fiercely want to retain *Photoshop*'s exclusively bitmapped identity, in spite of the fact that few of us work solely in that medium any more. This gives innovative third-party publishers the opportunity to create the tools that we really need, and hopefully it won't be long before we see AutoF/X, Extensis, Andromeda or one of the other major players, producing some amazing plug-ins to turn *Photoshop* into the ultimate graphics program.



1



2

Rowena Dugdale

"Achieving a balance between hands-on and digital work is important for me, getting the best out of each medium adds a depth to my work," says illustrator Rowena Dugdale

Even artists who favour the hands-on approach to design are manipulating the many features of *Photoshop* to enhance their work. Rowena Dugdale, freelance illustrator, specialises in collage, layers and textures but there's still room for a digital influence.

With a strong background in textiles, Rowena uses material, paper, paints, photographs and acetates to create the layers that are foremost in her illustrations. Her work has appeared in a range of publications including *Internet Works* and *Director* magazine.

"My early work with textiles gave me a great sense of colour composition and structure. It was certainly a good start but I needed something with more depth and content, fortunately my collages gave me access to illustration and design."

It's almost a natural progression for artists of varied influences to experiment with design software. "When I first began to use *Photoshop* a year or two ago, it seemed like my skills were redundant, the program literally does everything for you. But it's soon clear that it's necessary to understand the principles of art and design before you can really use it effectively."

Rowena's growing use of *Photoshop* has influenced her design techniques rather than her style. "It's a tool, like a paintbrush, there's so much you can do with it but it's not going to do the work for you." She uses *Photoshop* as a tool in combination with colour photography, printmaking, painting and collage rather

than as an exclusive working method: "I like to physically move the elements of my collages and drawings, I tend to tweak my images on screen, print them out and scan them in again, it's a complicated process but it works for me."

Certain aspects of *Photoshop* have been refined by Rowena to create the effects she desires in her illustrations. "I like to manipulate an image with filters to achieve some interesting effects before compressing it and printing it out at a high resolution and using it as a negative in the darkroom. The scanner and computer act almost like a camera lens."

"Artists who work solely in *Photoshop* can produce some stunning effects, such as those on the Debut Art Website [w] www.debutart.com. They clearly have wonderful design skills and they choose to use *Photoshop* as their main tool. But achieving a balance between hands-on and digital work is important for me, getting the best out of each medium adds a depth to my work."

Will Rowena's work move further towards the digital medium or will she keep her hands firmly on paper?

"I'm aware I could achieve similar effects in a digital medium, but I prefer the tactile method. However, once I've got myself a 21-inch monitor... who knows?"



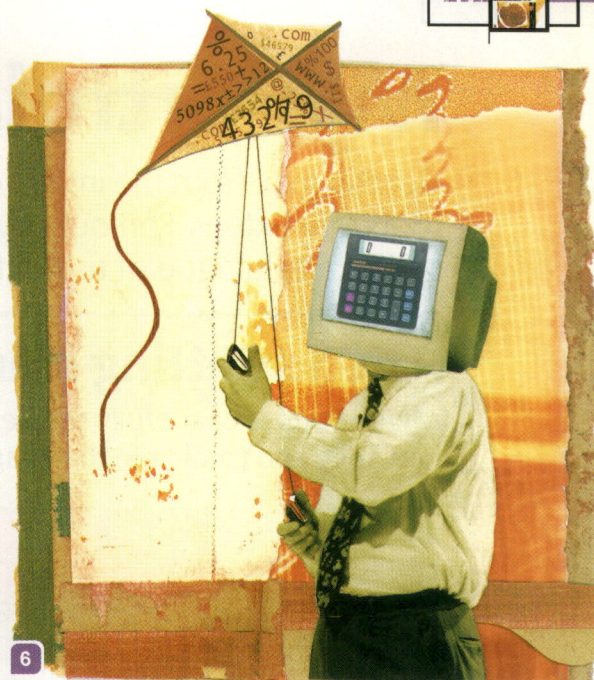
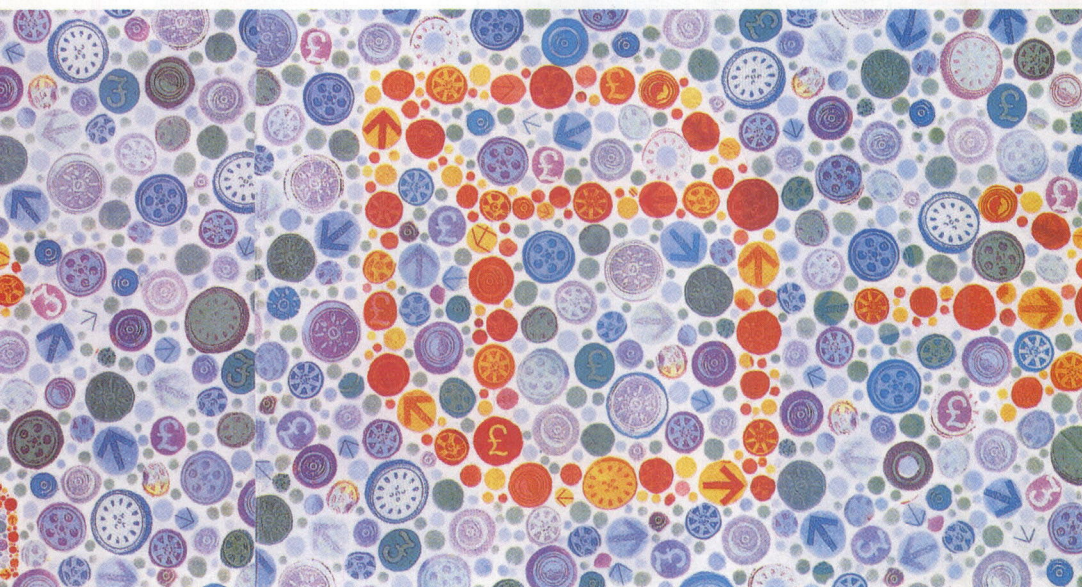
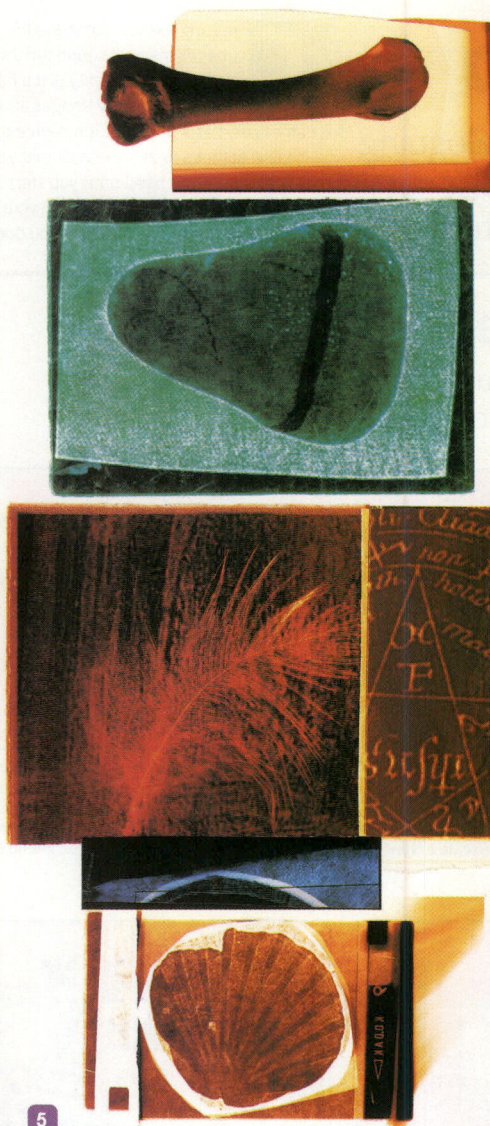
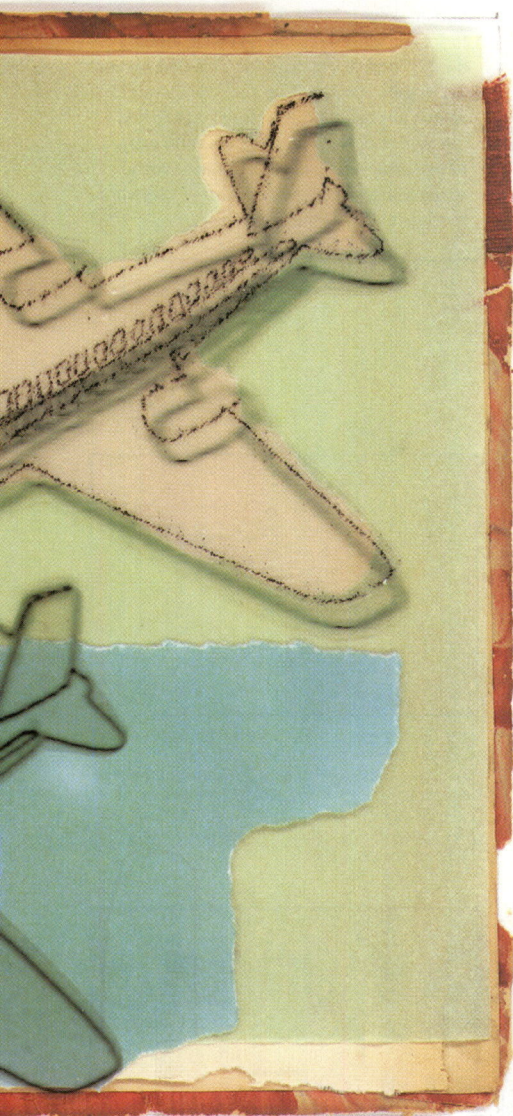
Rowena's portfolio can be viewed online at [w] www.rowenadugdale.com or email her at [e] mail@rowenadugdale.com



3



4



1. Commissioned by *Director* magazine for an article on inconsistent buildings taxation. The pound signs and buildings were scanned in, resized, and re-coloured in *Photoshop* by Rowena.

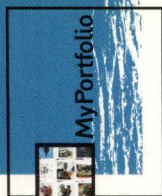
2. Also commissioned by *Director*. The individual elements were scanned in and manipulated in *Photoshop*. The most consistently used function for Rowena is Hue Saturation for comprehensive colour adjustment and balance.

3. This illustration was for *Internet Works* magazine, the article was titled How Fuzzy Will Your Next Holiday Be? An ordinary photo of a plane was scanned in and Rowena used the Find Edges filter to create the outlines. She wanted a very simple, almost childishly drawn image. Rowena also experimented with adding motion blur to repeat images and then printed them out onto acetate to further distress and collage them.

4. This was for an article on hardware distribution in *VAR* magazine. Black and white photographs of wheels from a car magazine were scanned in and manipulated with Hue Saturation in *Photoshop* to achieve the desired colour balance. These circles were then cut and pasted in blocks and printed out. Rowena hand pasted the final image to make for a less eye-straining experience than cutting and pasting on screen.

5. Commissioned by the Poetry Society for a poster. The poem in this piece was stark and simple, and Rowena wanted to reflect this in the illustration. Some elements of this image were initiated in *Photoshop*. She scanned in a real shell and stone and used *Photoshop* to manipulate the images. Rowena cleaned them up, reversed the images from positive to negative, reduced them down to 15mm squares and printed them out onto acetate. These became Rowena's 'negatives' that she then took into the colour darkroom and experimented with photographically.

6. The figure and computer head were originally unsuitable colours, so they were manipulated with Hue Saturation to achieve compatible colours. The calculator in the computer originated as a real calculator scanned in, reduced and cleaned up. The kite was created in *Photoshop* using the Type Tool, Paint Bucket and Transform function. These separate elements were printed out and hand collaged.



MyPortfolio

Get the max from the image cataloguing tool from Extensis on our coverdisc – it boasts a catalogue of useful features...

Creating a visual database for images may not sound terribly exciting, but not only is it a handy way to view many images at once, it can be used as a presentation device too.

It's one of those neat little tools that you may not be sure you need until you start to play around with it. You can store all your image CDs as custom libraries – you don't

have to delve into the rack and wait for the CD to spin up before you can search it, just launch the *MyPortfolio* catalogue you created earlier.

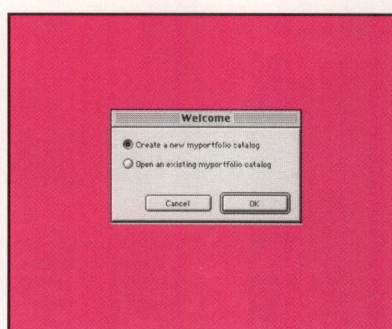
Perhaps you're a 3D artist? Want a way to search through a ton of texture maps to find the right one? No problem. Each entry can have a description and title allowing you to easily search catalogues by name or keyword to speedily locate the ideal image.

Part 1: Getting started

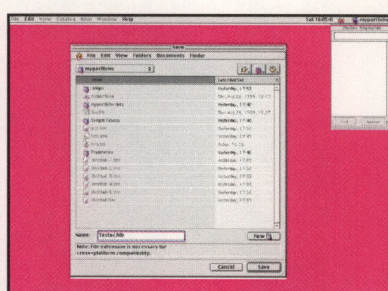
MyPortfolio is beautifully simple to use. Here's how to start a new folio and catalogue the images on your computer

Portfolio 5.0

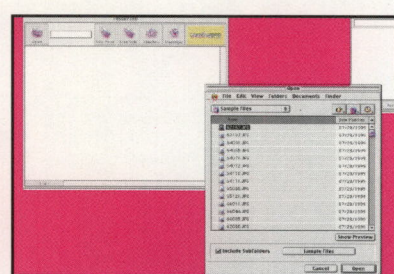
MyPortfolio is a cut-down version of Extensis' *Portfolio 5.0*, which offers even more power and more features to help you catalogue your image collections. You'll find more information at www.extensis.com/portfolio



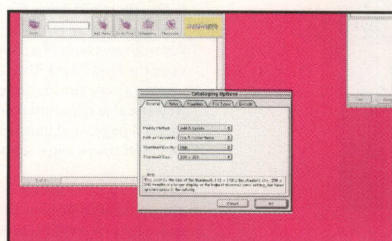
1 Using *MyPortfolio* is pretty straightforward. On launching the program, you are presented with a Welcome dialog. Select the Create a New Portfolio option and click OK.



2 You are then prompted to save the new portfolio, so navigate to a folder on your hard disk where you'd like to store it. Call it *Tester.fdb* and click Save. Note for Mac Users: the three-letter file extension should be left on if you intend to use the catalogue on a PC.



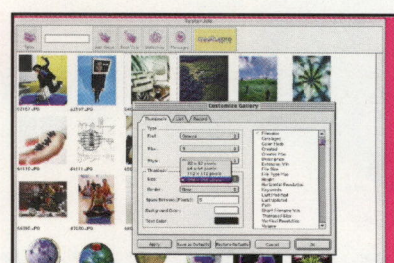
3 Once the new, blank portfolio has appeared, you are free to add images. Choose Catalogue>Add Items or click the button at the top of the interface, then navigate to a folder that contains some images. If you included the Sample Files option during installation, you can use this folder of images.



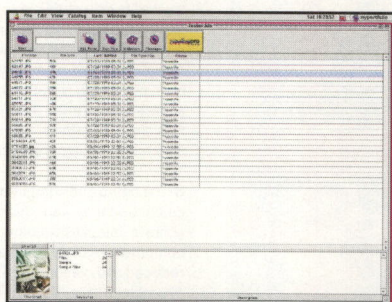
4 The name of the folder at the current level in the Open/Save dialog box will be located on a button, so just click this to select all the images within that folder. Now you have the Cataloguing Options dialog. We want nice big images, so choose the 256x256 Thumbnail size option and click OK.



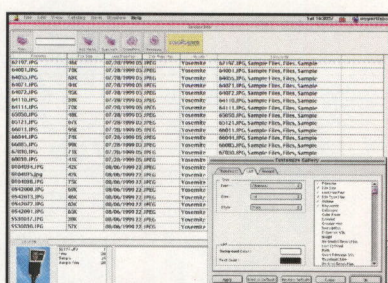
5 The rest of the options are left as they are, so all you have to do now is wait a few seconds while the images are added to the portfolio. Here it is. You can select and double-click on the thumbnails to view the full-size image.



6 If your portfolio didn't display the images at 256x256 pixels, select Customise from the View menu. From the Thumbnails tab, change the Size to 256x256 and click Apply. The Thumbnails view should now be at its maximum size.



7 Thumbnail view is useful for viewing a selection of images at once, but there are other view modes too. Changing to List mode displays the image names in a list and also provides other info such as file size, file type and the volume on which it resides (eg the hard disc or CD).



8 Just like in the Finder or in Windows Explorer, clicking the headings of the columns in List view sorts the list so you can view it by name, size or so on. Drag the dividers to resize the columns and Alt-click the titles to invert the sort (for example, reverse alphabetical). You can use the List options to change the font and add columns to the list.



9 The other option is to view by Record. This presents each image individually (or altogether) in the main window and also displays text information, and you can add other info such as pixel dimension and date. You use the scroll bar to cycle through the images in the portfolio.



Try it out

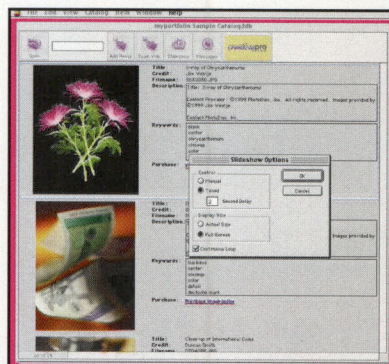
You'll find the full version of *MyPortfolio* on your coverdisc in a folder called *macsoft/full software* or *pcsoft/full software*

Part 2: Features

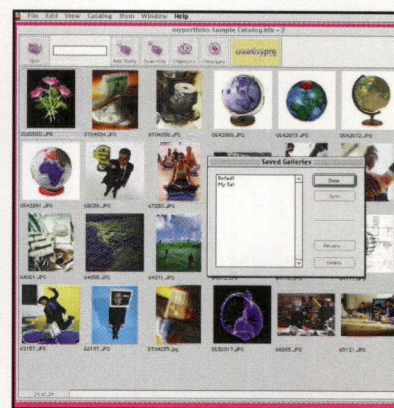
MyPortfolio isn't just about thumbnails – it boasts several useful features to present your images in the best possible light



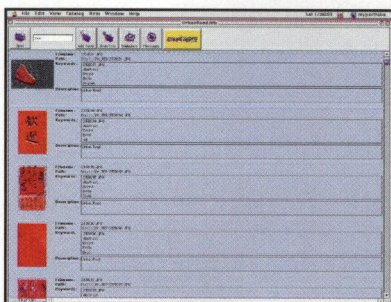
- 1** One of the neat features is Slideshow mode. This turns any portfolio into a presentation which can be played on any computer. This is a handy way to show your images to clients: simply save the catalogue and *MyPortfolio* to a Zip, or burn to CD – either is going to be much easier to carry than one of those big black folders, after all!



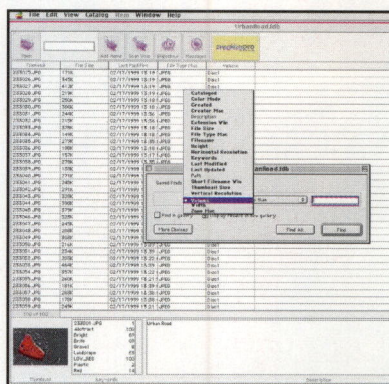
- 2** To use the Slideshow mode, just click the Slideshow button. You can cycle through the images one at a time using the floating VCR-style controls, or by using your keyboard's arrow keys. Using the Slideshow options (Catalogue menu) you can have the Slideshow display images automatically every few seconds or so.



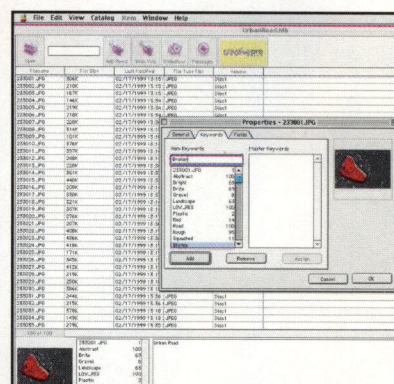
- 3** When you're happy with a gallery (List, Thumbnail or Record) you can save their settings so that you can easily re-use them. The List Galleries command in the Windows menu lets you select from a list of stored presets.



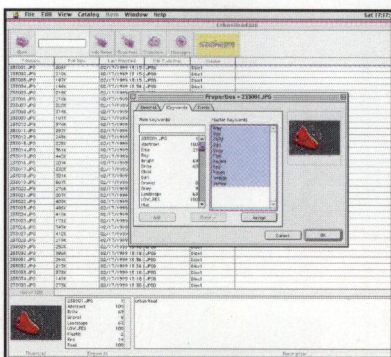
- 4** Of course one of the useful things you can do with any database is to search it. *MyPortfolio* has an excellent searching facility that allows you to search in a number of ways because it can extract descriptions and keywords as well as thumbnails. Here an image CD has been catalogued. By typing "red" in the text field at the top of the window the list is sorted to only display images that have "red" in their keyword list.



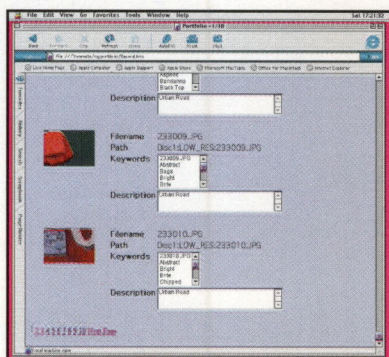
- 5** The Find command is much more powerful. Here you can not only search by keywords (and save your often-used keywords to a menu), but by almost any other attribute: file size, height, extension, volume and so on.



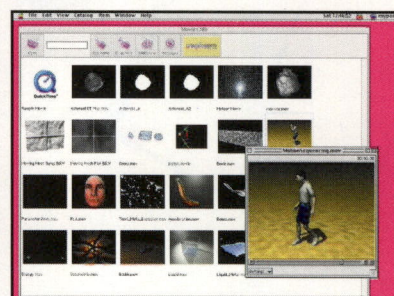
- 6** Not all images already have keywords though, but *MyPortfolio* lets you add your own. Using Item>Item Properties, you can type in additional keywords for an item yourself. Type the word in the text field and click Add to add it.



- 7** You can also create a Master Keyword list. This is a list of all the common keywords for a portfolio so that adding keywords to new images is quicker, just select all the applicable keywords at once and click Assign.

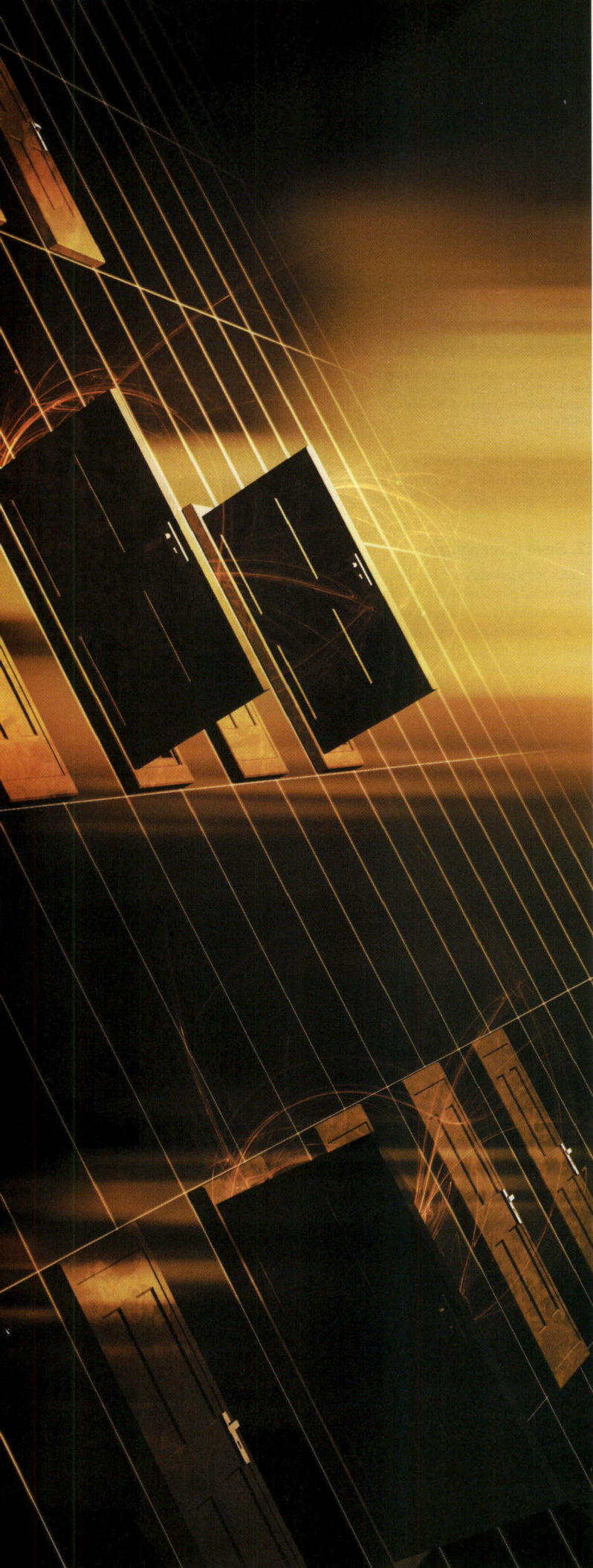


- 8** At any time you can export the current portfolio gallery as a Web page. Here is Record View exported complete with Keywords and descriptions, and even a navigation aid to link to the other pages at the bottom.



- 9** *MyPortfolio* not only catalogues images, but movie files too. If you want to make a catalogue of all movies on a volume, you can choose the Scan Volumes option then in the File types tab of the Scan Volumes Options dialog deselect all types except QuickTime movies. Click OK and the program will search your entire hard disk for movies, and only add these to the catalogue. **CAW**





101

Photoshop Tips

Think you know everything there is to know about *Photoshop*? Maybe you do, maybe you don't. You'll just have to check out our top tips to find out...

There's one big difference between *Photoshop* and rival image editors. Yes, we know it costs more, and you don't get ten million clip-art photos with it. The real difference, though, is that the more you use it the more you come to realise just how well-designed, how powerful and — ultimately — just how easy to use it is.

What usually happens with other image editors is that the more you try to combine and experiment with graphic techniques, the more your projects tend to fall to bits in your hands and the more time you spend digging through the manual and scratching your head.

What's unique about *Photoshop* is that after a while things start falling into place. You start to figure out how masks relate to channels, how selections relate to layers, which colour models you should be working in, how to choose the right output resolution and so on. The scientific theory of image editing is never going to be bedtime reading, but *Photoshop* manages to deliver this particular branch of rocket science in a startlingly digestible form. Hey, if us designers can use it, it can't be that tough, right?

OK, but there is a lot to learn, and a lot to find out. In the end you'll find out what *Photoshop* can do by studying the manual and trying it out for yourself. In about a hundred years you'll have figured out everything it can do. But we don't really want you to have to wait that long. That's why we've pulled together 101 tips from a whole army of *Photoshop* professionals, each of whom has discovered a trick or technique that's suddenly made their working lives a whole lot easier.

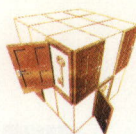
Many of these tips relate to later versions of *Photoshop* (5 and beyond). Sorry, but we can't help that. Adobe's a bit too good at improving what's already a first-rate application, and we can't ignore innovations which can make a spectacular difference to users' working practices. At the same time, though, we've got more general tips which can be used in any version, so don't start writing those angry letters just yet.

Now because everything in *Photoshop* is connected in one way or another, and one technique is relevant in a whole variety of areas, the following sections are only loosely themed. What we're really saying is that if you don't want to miss out, you should read the lot.

Illustrations: Magic Torch [010273 202147]



Smarter working



1. Ancient History

Photoshop's History feature and its related Snapshot option offer many new image-editing effects and a useful safety net. When you close the file, all History states and Snapshots are lost.

2. Small changes to big TIFFs

Older versions had a Quick Edit option for opening small parts of uncompressed TIFF files rather than the whole lot. This is now supplied as a plug-in in *Photoshop 5* and *5.5's* Goodies folder.

3. Nudging layers

Finding it hard to position layers and selections precisely? Using the arrow keys lets you 'nudge' them into position one pixel at a time. Hold down the Shift key and they move in larger ten-pixel increments instead.

4. Instant options

To change a tool's setting you need to find and/or open the Options palette. There is a quicker way than hunting it down on the Window menu, though — just double-click on the tool to display or activate the palette.

5. Clearing up clutter

No matter how carefully you arrange your palettes they can still obscure parts of the image. Hit the Tab key to hide the lot, then hit Tab again to show them. Use Shift-Tab if you want the Tool palette to remain visible.

6. Don't get snappy

Photoshop will try to snap selections or Crop marquees to the edge of the image if they get close enough. This can be a nuisance; to stop it doing so, hold down the Control/Command key as you drag.



Increasing the size of the Navigator palette gives you a bigger preview. Double-click on the percentage figure to set a custom zoom level.

7. Handy Guides

Like DTP and illustration programs, *Photoshop* offers Guides for precise alignment. Drag them off the rulers (Control/Command-R toggles them on and off) and Control/Command-drag them to move them.

8. The big picture

Sometimes you need to step back, hide all the interface clutter and just see your image on the screen. Hit the F key to display the image full-screen, hit it again to hide the menu bar and a third time to return to normal.

9. Zoom control

Use the Zoom in/Zoom out on the Navigator palette either side of the Zoom slider to apply the usual *Photoshop* Zoom increments... or double-click the the Zoom percentage figure and type in a new one.

10. Quick Zooms

Fit your image in the window by hitting Control/Command-0 or, if you want to view it at actual size (100%), double-click the Zoom tool. Don't hit Control/Command-1 since that switches the display to the cyan or red channel.

11. Automation

Photoshop's macro-like Actions can be combined with the batch processing



You can use *Photoshop's* guides to snap text and layers into position. Just display the rulers (Control/Command-R) and drag guides onto the image.

options on the Automate submenu on the File menu to help you convert and optimise whole folders full of images.

12. Save screen space

Photoshop's palettes can be combined via grouped or tabbed palettes. Drag a palette's tab off to separate it and then click its Close box to hide it altogether. Palettes will also snap into alignment against each other.

13. Permanent States

Photoshop's History states are lost when you close the file, but you can make them permanent by selecting the state and then choosing New Document from the History palette's pop-up menu.

14. New windows

Sometimes you can only judge the effectiveness of fine-detail changes when you view the image from normal distances. Don't keep swapping zoom levels, though, it wastes time — instead, open a new view (View menu) at a different magnification.



The Save for Web option lets you change the output file size, not just its format and compression setting. And there's a Blur tool for softening JPEG compression effects.

15. No previews?

Isn't *Photoshop* supposed to produce thumbnail previews instead of generic file icons? If this isn't happening, the feature may have been switched off in Preferences to save space.

16. From EPS to bitmap

Photoshop can open *Illustrator* and EPS files directly. Since these are vector files, it can rasterise them at any size — just nominate whatever resolution and image dimensions you need.

17. Don't Cancel, Reset

How often do you hit Cancel in dialogs and then start again because you got it all wrong? Don't! Hold down Option/Alt and the Cancel button changes to Reset. You won't have to close the dialog at all.

18. Web optimisation

Photoshop 5.5's new Save for Web window enables you to compare your originals to Web-optimised versions of your images.

19. Stop dithering

If you're generating GIFs for the Web, avoid dithering at all costs. If you can't squeeze down the colour palette, save a JPEG instead. If you can, your GIF will look a whole lot better.

20. Print size

How big will your image print at its current resolution? Save yourself a trip to the Image Size dialog by clicking and holding on the Info field at the bottom of the main window for a quick print preview.

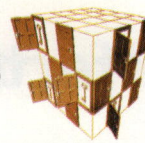
21. Resolution

How do you work out the resolution needed for your images? Find out the screen frequency being used by your output bureau then multiply this by 1.5 or 2 to get the optimum resolution for your images.



Where have all the palettes gone for chrissakes? To get a clutter-free view of your image, just hit the Tab key. Hit it again to get the Tools and all your palettes back.

Selections, masking and paths



22. Ticklish feathers

Sometimes you'll want to feather just part of a selection and not the whole thing. Switch to Quick Mask mode, select the area you want to feather, apply a Blur, then switch back to normal mode.

23. A smart eraser?

Photoshop 5.5 has a whole heap of tools for dealing with unwanted backgrounds. Use the Magic Eraser to click anywhere in the background to remove any pixels within your chosen tolerance setting.

24. Erase those backgrounds

Photoshop 5.5's Background Eraser is even smarter than its Magic Eraser. Choose a tolerance setting, pick 'continuous' sampling, then drag the eraser along just outside the boundary of the object you want to preserve.

25. Not so magic wand

Photoshop's Magic Wand tool is useful, but Colour Range selections can be more subtle because they partially select pixels, leading to less obvious selection edges.

26. Anti-feathering?

Anti-aliasing softens the outer edge of a selection boundary, but feathering softens either side of the boundary. 1-pixel feathering produces a smoother transition than 1-pixel anti-aliasing.

27. Following the path

Creating a path would be a lot easier if you could preview the shape of each segment before you clicked to create it — and you can! Look for the Rubber Band box in the Pen Options palette and click it.

28. Lasso lessons

Creating a Polygon Lasso is often a lot quicker than fiddling about with paths or masks. The trouble is, it's easy to forget where you started. A simple double-click, though, will automatically join up the start and end points.

29. Masks or selections?

Photoshop's Quick Mask mode is one of its most useful options. You can paint a mask in this mode, then switch back to normal mode where it's ready and waiting for you as a selection.

30. Recovering selections

Nightmare! It's just taken you about half an hour to create a really complex selection, and now you've gone and accidentally deselected it. Arrgh! Well all you have to do is hit Shift-Control/Command-D to get it back.

31. Modifying selections

To add to a selection, hold down the Shift key as you drag out a marquee or use whatever other selection tool you

need. To remove parts of a selection, hold down the Option/Alt key instead.

32. Selections transformed

You can use the transformation tools on the Edit menu to modify selected parts of your image, but you can also scale, rotate and resize the selection itself via the Select menu in *Photoshop 5* and later.

33. Bigger (or smaller) selections

You can increase or reduce a selection by a fixed number of pixels via the Modify submenu on the Select menu. This can be useful, for example, when you want to select an area and then feather the selection up to, but not beyond, that area (contract the selection before feathering it).

34. Combine paths and selections

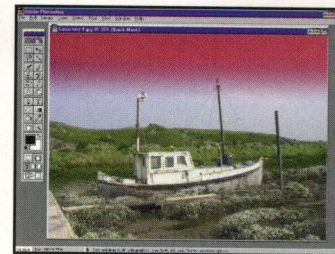
Paths can be used to create selections via the Load As Selection button at the bottom of the Paths palette. If you Option-click this button while a selection is already active, you can choose how they're combined.

35. Controlled selections

Hold down Shift while dragging to create perfect circles or squares with the elliptical and rectangular marquee tools respectively. Hold Shift-Option-Drag to draw them from the centre.

36. Tools not working?

Have all of *Photoshop*'s editing tools stopped working? Before you start pulling your hair out, make sure you haven't got some tiny bit of the image selected — and make double-sure by hitting Command-D.



For tonal imbalances like bright skies and dull foregrounds, switch to Quick Mask, use the Gradient tool to cover the sky, then switch to normal and use Levels controls to sort it out.

37. Tricky extractions

Need to extract an object with a tricky outline from an unwanted background? That's what 5.5's Extract Image option is designed for. Trace around the outline, then fill the area you want to extract.

38. Resizing selections

When you resize an image, any active selections stay at their old size. How do you get round that? Switch to Quick Mask mode and then resize the image before switching back to normal mode.

39. Magnetic paths

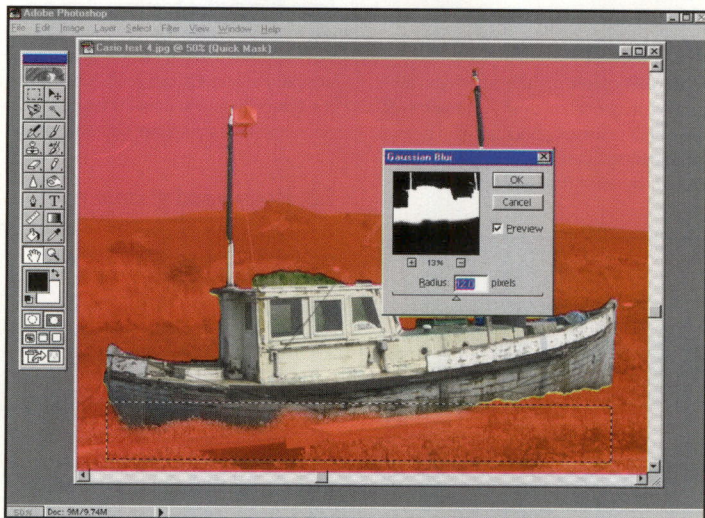
Photoshop has a very useful Magnetic Lasso tool, but from version 5 on, it also comes with a Magnetic Pen, which is very useful if you want to create a path that follows the shape of an object.

40. Paths to selections

You can use a path to create a selection via the buttons at the bottom of the Paths palette — but you can also create a path out of a selection. This won't include any transparency data.

41. Reining in those lassos

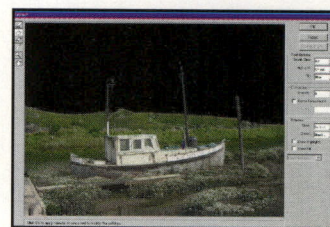
The Polygon Lasso tools is a lot quicker than juggling paths, but if you make a mistake you've got to start again... haven't you? No. You can hit the Delete key to backtrack one node at a time.



Need to blur certain parts of your selection but not all of it? Switch to Quick Mask mode, select the bit you want to soften and use the Gaussian Blur filter.

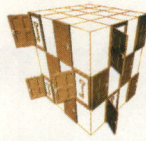


Photoshop's Background Eraser only deletes pixels that match those directly under the crosshairs, leaving the rest of your image alone.



The new Extract Image option lets you define the edge of the part you want to keep, fill in the enclosed area and then sit back while *Photoshop* does all the maths.

Layers and effects



42. Stay together

How do you keep two or more layers together? With one layer selected, click the Mask icon of the layer you want to link to it. A Chain icon appears to indicate that moving either layer will move the other along with it.

43. Dragging layers

You can add one image to another by dragging it from its window on to the other's using the Move tool. Use the same tool to drag individual layers from one document to another, too.

44. One at a time please

Want to view one layer only and hide the rest? Simply Option-click the Eye icon for that layer in the Layers palette. This activates your chosen layer at the same time, ready for editing.

45. Layer mask editing

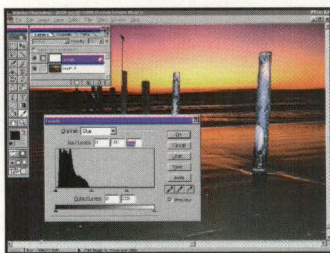
If you've created a layer mask, you don't have to fiddle about in the Layers palette to edit it, as it will also have been added as a channel in the Channels palette, and you can edit it from there.

46. Unwanted layers

When you Save a Copy of a layered image, you're not just saving a flattened version of that image, but one which doesn't contain any of the currently hidden layers, either.

47. Layers from selections

When you copy and then paste an area of your image, it's pasted as a new layer, which is useful for non-destructive editing of selections! You can do this in a single step, too, with the Control/Command-J shortcut.



Adjustment Layers enable you to modify the appearance of the layers underneath without changing any of the pixels, and you can revise your settings at any time.

48. Blending Adjustments

Adjustment Layers are great for applying non-destructive, editable tonal modifications. But if you experiment with their Blending modes you can produce a raft of new image effects.

49. Promote your backgrounds

Can't get *Photoshop* to apply many of its effects to your images and don't know why? Most likely it's because they're background images that need to be promoted to proper layers – just double-click on the background in the Layers palette and choose a name.

50. Clippings

If you Option-click between two layers in the Layers palette, transparent areas in the lower layer (its transparency mask) then become a mask for the upper layer. Try it.

51. Selective merging

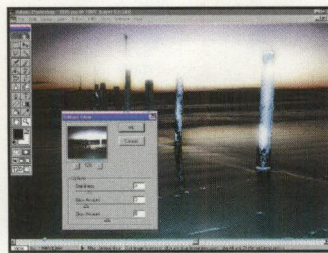
You don't have to flatten all the layers in an image, since you can merge the current layer with the layer below by hitting Control/Command-E. If the layers aren't adjacent, link them first and choose Merge Linked from the Layer Options dialog.

52. I name this layer

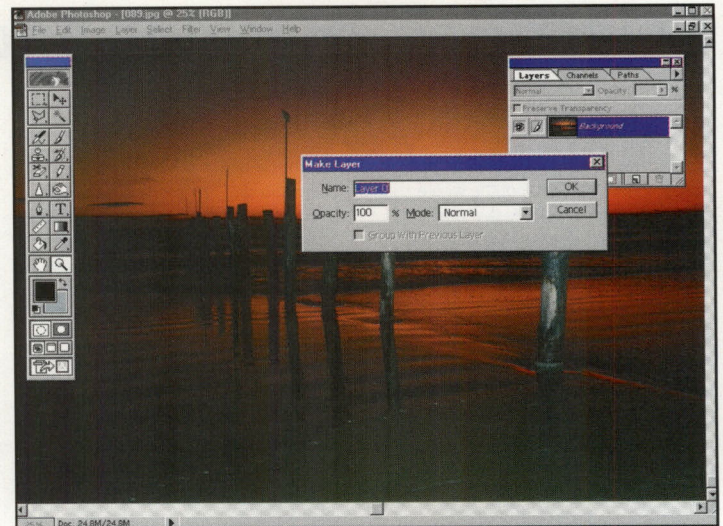
Create a new layer from the Layer palette's pop-up menu, and you get to name it. Create one using the button at the bottom of the palette and you don't... unless you hold down Option as you click the button.

53. Editable Adjustments

Adjustment Layers don't modify the pixels on the underlying layer, which is



The Diffuse Glow filter (under Distort) is perfect for creating those soft, spreading highlights, either to enhance portraits or create ethereal landscapes.



Many *Photoshop* effects and tools need an alpha channel to work, which means ordinary images will usually have to be promoted into a proper layer first – just double-click on their thumbnail and accept the default layer name or type in one of your own.

nice. What's even nicer is that you can double-click an Adjustment Layer to change its settings at any time.

54. Hiding Layer Masks

Layer Masks can be very useful, but sometimes you'll want to see what the image looks like without them. You don't have to delete them to find out – Shift-click on them in the Layers palette.

55. Painting Adjustments

Adjustment Layers aren't just for making layer-wide modifications to your images. In fact, they act as masks, so that if you select one in the Layers palette you can use the Brush and Eraser tools to localise and/or modify the effect.

56. Filter tips

Most of *Photoshop*'s filters give you a good deal of control over the strength of the effect you apply. You can gain even more control after you've applied it, though, by using the Fade option on the

Filter menu to change the opacity and blending mode.

57. Distorting, the facts

Distortion, Blur or other filters can produce better effects if they're used several times in succession with lower values. You can hit Control/Command-F to re-apply the last filter used.

58. Blurring the Smart way

The Smart Blur filter is good at reducing grain, digital noise and, often, JPEG compression effects. It softens areas of even tone, but maintains edge sharpness.

59. Layer Effects to layers

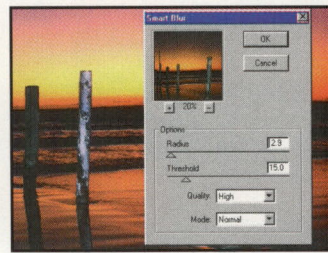
Layer Effects have been one of the big advances in *Photoshop* tools, but you can't edit them in the same way as ordinary layers. Or can you? Just select the Effect layer and convert it to an ordinary one via the Layers palette menu.

60. Hollywood glamour

Trying to reproduce the soft-focus highlights of old-fashioned showbiz photos is tricky using normal techniques, but the Diffuse Glow filter does a great job in double-quick time.

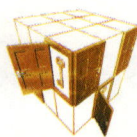
61. Non-destructive masking

You can add transparency effects to a layer without modifying the pixels in the layer itself. Just add a Layer Mask (click on the button at the bottom of the Layers palette) and edit the mask rather than the layer.



The Smart Blur filter can give a good – and controllable – compromise between noise and blemish reduction and preserving edge sharpness and detail.

Colour, tone and type



62. Blacker than black

If you need to print a strong black over large areas you're going to need to mix in some extra colour to give it the necessary depth, or 'blackness'. 100k, 60c should do it.

63. Total contrast

Few images look right without 100% white highlights and 100% black shadows. You can choose your highlights and shadows via the Levels dialog and the eyedroppers — use them to click on the relevant image areas.

64. Curve control

The Curves dialog offers more tonal control than Levels. It opens with the eyedropper tool active, and you can click on any part of your image to find out where it lies on the curve.

65. Shades of grey

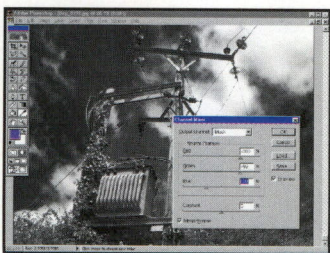
You can convert colour images into greyscales just by changing their mode, but you'll get more accurate conversions if you switch to LAB mode first, then convert the Lightness channel to greyscale and discard the rest.

66. Safety on the web

You'll want to use web-safe colours if you're working on images for web pages, especially GIFs. You can load a Web-safe swatch via the Swatches palette menu — look in the Goodies folder and Colour Palettes.

67. The correct process

If your image is destined for CMYK output, use CMYK mode from the start. If you don't you may get some nasty surprises when you convert from RGB,



If you're creating greyscale images from colour originals, use *Photoshop's* Channel Mixer to simulate the effect (and how!) of traditional black and white photographic filters.

and you run the risk of using out-of-gamut colours.

68. Gradient conversions

Stick to CMYK mode for creating and editing gradients, too. If you set them up in RGB mode and convert your image later on, they won't come out as smooth.

69. Exposure compensation

One way of evening up the tones in badly-exposed photos is to open the Color Range dialog from the Select menu and choose Highlights or Shadows to select the problem areas.

70. Level playing fields

The Levels dialog offers the quickest set of tools for basic tonal corrections. Drag the end sliders to set highlight and shadow points and the middle slider to choose overall brightness.

71. Muddy backgrounds

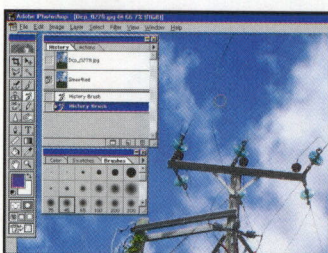
You can use the Levels dialog to sort out off-white backgrounds very easily — just drag the right-hand (highlight) slider to the left to chop off the tail of the histogram and restore those whiter-than-white whites.

72. Digital darkroom

Black and white photographers use coloured filters to change the tonal balance of their images. You can do the same using the Channel Mixer, checking the Monochrome box. Wind up the red channel for dark, dramatic skies.

73. Indexed colours

If you're working with posterised or non-photographic imagery — logos,



Looking for an alternative to rubber-stamping over blemishes? We used the Dust & Scratches filter, added Noise, saved it as a Snapshot and used the History brush to paint them away!

buttons and graphics, for example, you can cut down on file sizes by switching to Indexed Colour mode.

74. Out of gamut?

If you need to work on images in RGB mode, even though they're destined for CMYK output, choose Gamut Warning from the View menu first. Any colours out of gamut will display as grey.

75. Feeling flat, washed out?

Flat, underexposed images don't always respond to straightforward brightness/contrast adjustments. Instead, duplicate the layer and choose Multiply rather than the normal blending mode.

76. Local History

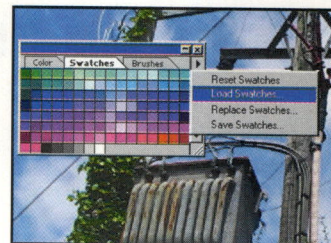
You can apply what would normally be large-scale effects by 'painting' them on using the History Brush. Apply the effect to the image, save it as a Snapshot, and use it as the source for the History Brush.

77. Creative type

Instead of creating a standard text layer, try adding your text as a type mask instead. This lets you create realistic-looking bevel effects.

78. The right type

Photoshop now supports editable type,



If you're generating index-colour GIFs for the web, use *Photoshop's* web-safe colour swatches to avoid any danger of dithering.

but you can't apply standard filters to it. Instead, render your text as a bitmap layer via the Layer menu.

79. Type control

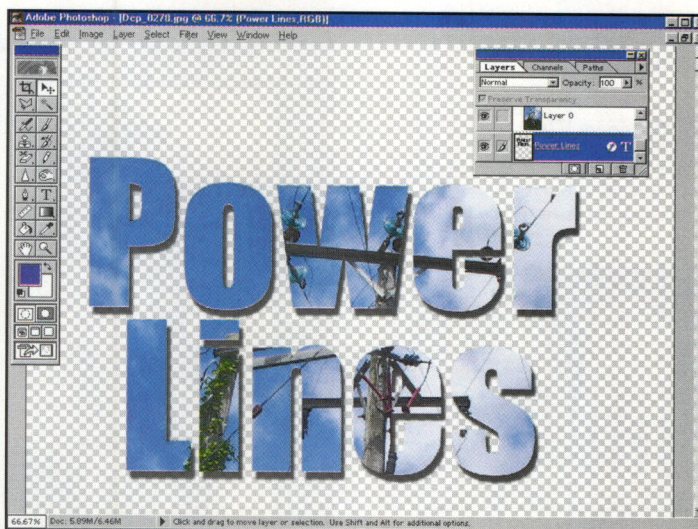
Photoshop now has more control over type. You can change the font, size and colour of individual characters and the Kerning by holding down the Control and Option keys (Command-Alt on the Mac) and hitting the left/right keys.

80. Transparent text

You can use the ability to split layer effects from the layers themselves to good effect. Create a text layer, apply a drop shadow, then separate and delete the text layer itself to leave the shadow.

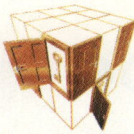
81. Text fills

You can fill text with a gradient, texture or image without converting it to a raster layer first. How? Place your fill on the next layer up, then option-click between the layers in the Layers palette to create a Clipping Group.



Text filled with an image? With a drop shadow? And still editable? We did it by placing the text on the layer below the image, then combining them as a Clipping Group before adding the drop shadow Layer Effect to the text.

Fixing up and painting



82. Fresher freeze-frames

Stills taken from video footage can look pretty poor, but you can reduce noise and improve detail by picking two or more frames with little movement and using blending modes to combine them in a single still.

83. Underexposure

Underexposure is the biggest problem with amateur photography. Try saving a greyscale copy of the image, loading it as a selection, then filling the image with 50% grey and using the Color Dodge option in the Fill dialog.

84. Crop rotation

Photoshop's Crop tool is a real time-saver, since you can use it to eliminate unwanted bits of the image and correct sloping horizons or skewed scans at the same time.

85. Crop and resize

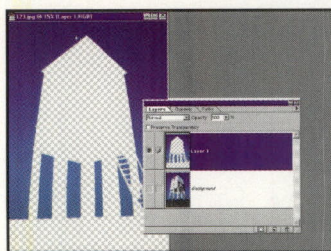
The Crop tool has an even smarter trick. You can specify image dimensions and/or resolution in the Options palette, so that it crops and resizes in a single action.

86. Rewriting history

To clear up marks and blemishes, use the Dust & Scratches filter to cover them up, then add some noise to simulate grain, save the result as a Snapshot, then use it with the History Brush to paint over damaged areas of the original.

87. Clone vs Blur

The Rubber Stamp tool is the usual choice for blotting out spots and blemishes, but in even-toned areas like



Why take a risk by editing your selections directly on the layer? Hit Control/Command-J to copy them to a new layer where you can work on them without changing the original.

skies, the Blur tool is quicker, easier and often gives much smoother, more seamless repairs.

88. Beyond the fringe

Anti-aliasing is great for smoothing selection edges, but can produce fringes if you then place a cutout against a different-coloured background. The Defringe option on the Layer menu is designed to put this right.

89. Quick copies

You can quickly copy an area of an image by selecting it and then option-dragging it with the Move tool — the copy becomes a floating selection you can move around at will. It can be a handy alternative to cloning.

90. Safe editing

When you want to edit a selected part of your image, copy and paste it first. This creates a duplicate of the selected area on a new layer, so that you don't have to mess with the original image while you're experimenting.

91. Red-eye reduction

Switch to Quick Mask mode, dab over your subject's retinas with a suitably-sized brush, go back to normal mode, invert your selection then tweak the Hue/Saturation sliders to restore a realistic eye colour.

92. Softly, softly

Photoshop has a variety of pressure-sensitive tools (18 in version 5.5), including the Airbrush, Blur and Smudge tools. Worth checking out if you're using a graphics tablet.

93. Art History

Photoshop 5.5's Art History Brush works just like the History Brush, except that it applies natural media-style paint effects while it's doing it. Experiment with small brush sizes, varying the styles and transparency levels.

94. Precision drawing

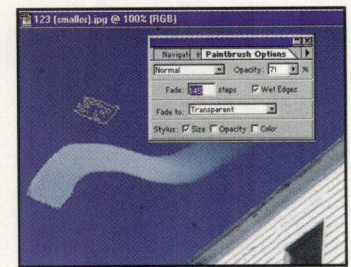
Most of the time you'll want the cursor to reflect the size of the brush you're using — you can set this via the program preferences. Pressing Caps Lock at any time reverts to precise crosshairs.

95. Better gradients

Photoshop 5.5 generates smoother gradients than earlier versions, with well-suppressed banding. It also offers three new gradient styles — 'angular', 'reflected' and 'diamond'.

96. Better brushes

Photoshop comes with a variety of brush shapes, but you can create your own, too. First create your brush shape with a selection. Next, choose Define brush from the Brushes palette menu.



As well as choosing custom brushes, you can apply wet edges, fades and variable opacity to *Photoshop* brushstrokes, making it a more effective painting tool than you might imagine.

97. Painting from scratch

You don't have to paint over an existing image when using the Art History Brush. Instead, create a blank canvas on a new layer, but paint on that instead.

98. Delete or fill?

Deleting a selected part of a layer makes the selection transparent. Hold the Control/Command key as you delete it, though, and it's filled with the current background colour. Option-Delete fills the selection with the foreground colour.

99. Realistic painting

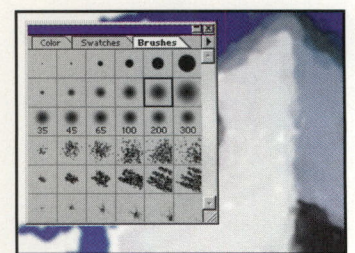
Photoshop simulates natural media more effectively than you might think. Try setting a Fade rate for the Pencil, Brush and other tools.

100. Vector editing

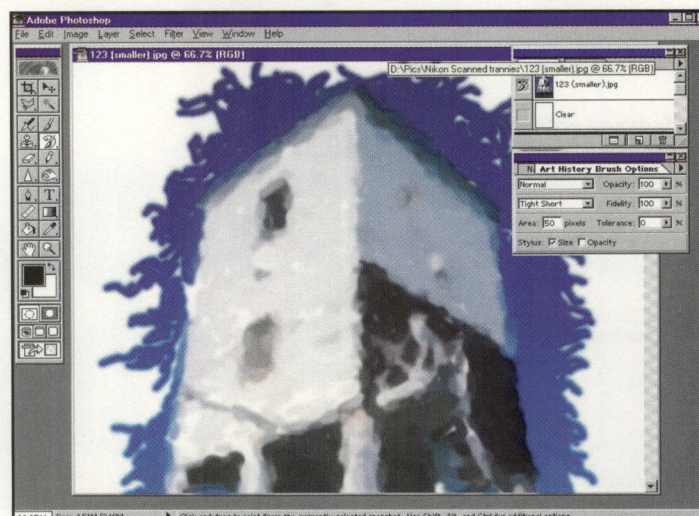
Combine *Photoshop* power with the editability of vector-based illustrations — any *Photoshop* path can be 'stroked' to apply a painting tool or effect along it.

101. Softer clipping paths

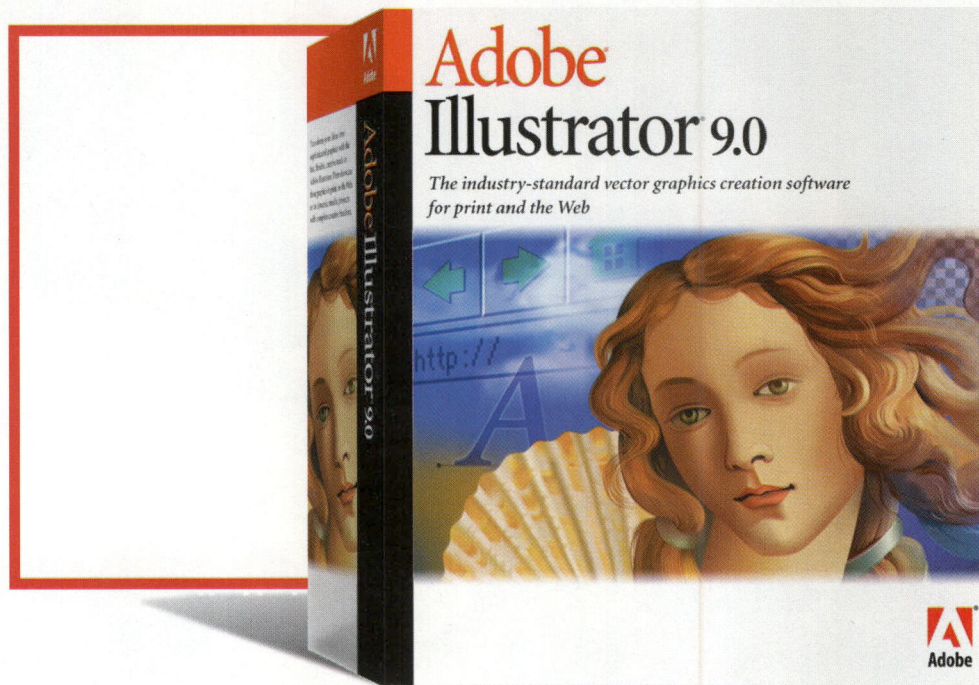
It's near-impossible to create decent-looking clipping paths around human hair, so try softening the outline with the Airbrush, using the final background colour, then create the clipping path a few millimetres away. **ca+s**



Photoshop comes with a selection of brushes, including circles in a range of sizes and softness. But you can also create your own from any selection via the Brush palette menu.



Create your own impressionistic art from scratch with *Photoshop 5.5's* Art History Brush. Clear your image, save it as a Snapshot, and paint over it using the original image as the source for the brush.



Win [Adobe Illustrator 9]

Six copies of the excellent *Illustrator 9* up for grabs, courtesy of...



Adobe's *Illustrator 9.0* puts the power of editable vector graphics to work for the Web — and we've got half a dozen copies worth £316 each to give away in our fantastic competition!

The newly-upgraded *Illustrator 9.0* promises to expand your creative range and enhance your productivity with unlimited transparency capabilities and powerful object and layer effects. And its tight integration with other Adobe software — including *Photoshop* — ensures a smooth, efficient workflow.

You can use *Illustrator 9.0*'s fast, flexible tools to transform your creative ideas into sophisticated Web graphics, logo designs, type treatments, illustrations, packaging, presentations and technical drawings.

Then showcase your graphics in print or on the Web with complete creative freedom. With *Illustrator 9.0*, it's easier than ever to mock up Web pages and produce compelling Web graphics using flexible vector graphics tools. *Illustrator* supports a complete RGB-based Web workflow and boasts a Pixel Preview mode for adjusting how rasterized graphics will look in Web browsers.

There's a host of new features — from its support for live object and layer effects to its graphic styles, nested layers with thumbnails, and customisable keyboard shortcuts — that help you work quickly and with more creative control. Its powerful productivity tools also include a Links palette for managing linked files and an Actions palette for automating production tasks. It also introduces versatile transparency capabilities that let you easily apply transparent effects to any object.

As we said, *Illustrator 9.0* integrates tightly with Adobe's professional Web and print design programs, including *Photoshop*, *GoLive*, *InDesign* and *LiveMotion*. They share common tools, commands, palettes and shortcuts, so if you're used to *Photoshop*, you can quickly learn *Illustrator*!

Illustrator 9.0 sets the standard for professional vector graphics creation, giving you the freedom and control you need to design and output your finest print and Web graphics.



You can find out more by visiting [\[w\] www.adobe.co.uk/products](http://www.adobe.co.uk/products)

The competition

Adobe has just released *Illustrator* number nine, but which legendary 60s group recorded Revolution Number Nine?

To enter

Simply click the CurrentCompo button from the Computer Arts Special CD interface and then enter *Illustrator 9.0* as the competition name. Then select your answer and fill in all the other details and click Submit Entry. If you're not online, you can still enter by post. Just write your answer on a postcard and send it to *Illustrator 9.0* Compo, Computer Arts Specials, 29 Monmouth Street, Bath, BA1 2DL. Include a telephone number where you can be reached during the day.

The rules

The closing date is 29 September 2000. Employees of The Future Network, Adobe and any of their agents or families may not enter the competition. One entry per reader. The editor's decision is final. No correspondence will be entered into and there is no cash alternative. No purchase necessary. **CA-S**



Illustration: Simon Danaher. Telephone: 01633 250 828

Photoshop and 3D images

Photoshop is an essential tool for any 3D artist, whether you're creating tileable textures, compositing, or perfecting your final render...

If you work with 3D imagery, *Photoshop* is indispensable. Aside from using it to create or modify texture maps, *Photoshop* is ideal for editing final renders so they look their best, or for compositing multiple renders into a single image or illustration.

You can also use *Photoshop* to create 3D objects, or rather create depth or altitude maps by painting with shades or grey. Many 3D programs can turn this image into a 3D object or it can be used to

displace the surface or another object.

Photoshop can open most common image file formats that 3D programs output such as TIFF, JPEG, PICT and BMP or IFF. Most 3D programs can output RGB images and Alpha or Depth masks as separate files, or using 32-bit TIFFs, or directly to *Photoshop* files. *Photoshop* has features that let you combine the separate files into a single image for compositing, and the Actions features can really speed up repetitive task such as this.

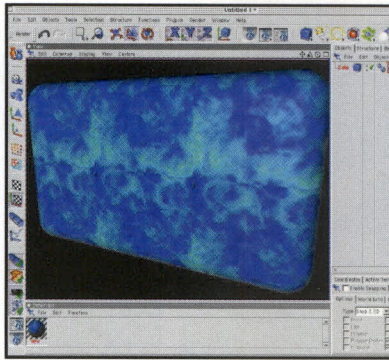


Tutorial files on disc

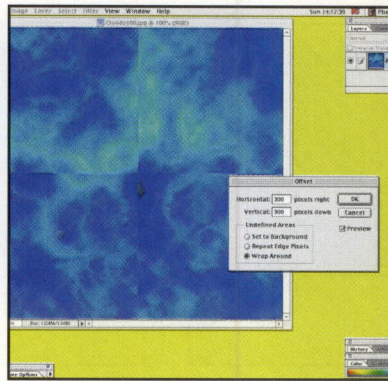
Everything you need to complete this tutorial can be found on the coverdisc in the folder called **dual/tutorials**

Part 1: Creating seamless textures

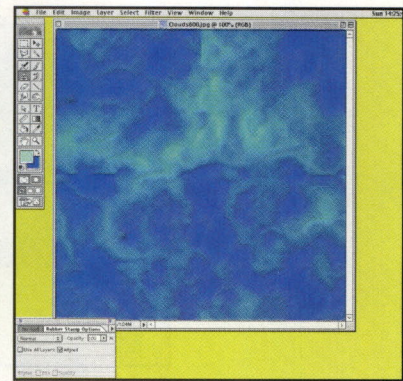
Making tileable textures needn't require a third-party plug-in. Here's the simple way to create them in *Photoshop*...



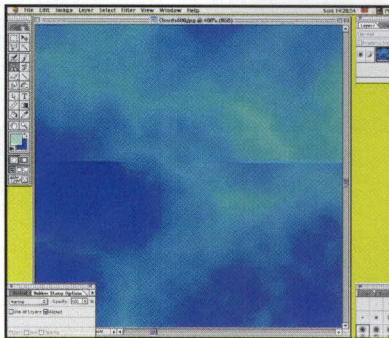
1 A common problem in 3D is creating textures that look convincing. Textures can repeat on an object, and if they do you'll get an ugly repeating seam unless you take precautions. Here's an object that has been textured using some clouds rendered in *Photoshop*. You can see that as it repeats, the seams show clearly.



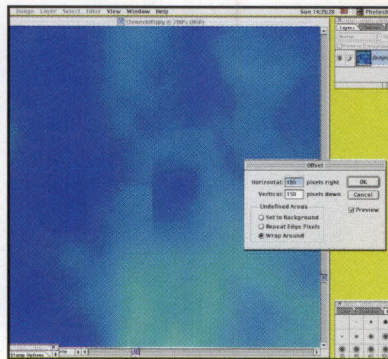
2 Using *Photoshop*, you can create seamless textures. Open the file Clouds600.jpg from the coverdisc. Using the Others>Offset filter you can preview the tiling effect in *Photoshop*. Set the offset values to exactly half the image size, in this case it's 300 pixels.



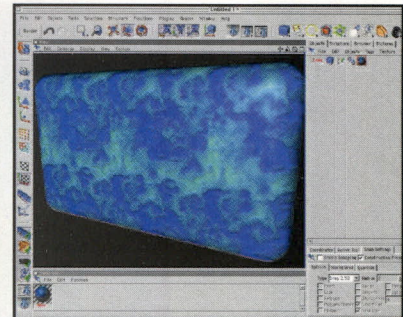
3 Now you can see the seams, it's relatively straightforward to remove them using Cloning. Select the Rubber Stamp tool and a medium-sized soft brush and begin to clone out the seams. A soft brush is useful for a texture such as this where the image has no harsh edges.



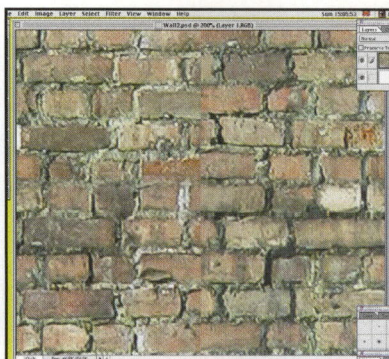
4 A good tip is to clone from similar features to the part you are cloning over. For example, this vein is cut by the seam so find a similar vein and continue the pattern. It also helps to follow the direction of the texture's pattern rather than simply dragging in the direction of the seam.



5 Where the cloning may fail is right at the edge of each side of the image. If you use the Offset filter again but set to 1/4 of the image size, you can eradicate even these tiny flaws for a perfectly tileable texture.



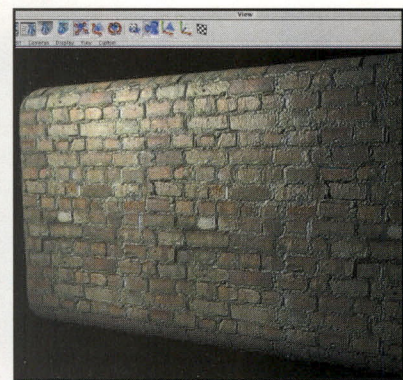
6 Once completed, the image can be saved and reapplied to the object in your 3D program. As you can see, the texture can be repeated on the object without any seams showing. What this technique will not prevent is repeating features within the texture, this is unavoidable with a single image map.



7 Images of more recognisable or regular patterns are more tricky and need to be dealt with in ways particular to the image. Open the file Wall.jpg from the coverdisc. This brick wall image is a particularly good example. When you run the Offset filter, the image almost tiles vertically but definitely doesn't horizontally.



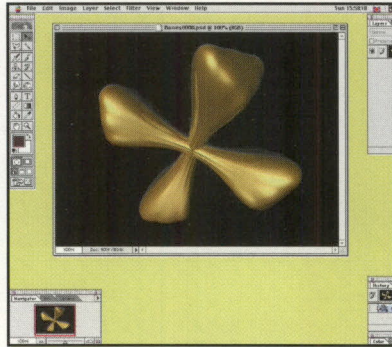
8 The vertical seam (that is, the seam that runs horizontally from the vertical offsetting) can easily be eradicated by cloning mortar strips from elsewhere in the image. A small soft brush works very well for this.



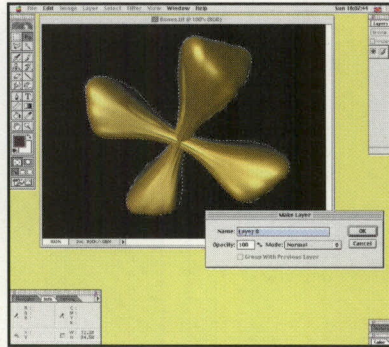
9 The horizontal seam is more difficult. Where bricks butt against each other, clone a vertical strip of mortar from elsewhere, or if the brick is too small, clone using a soft brush from another brick to smooth the seam. Here's the seamlessly tiled brick texture applied to a 3D object.

Part 2: Creating composites

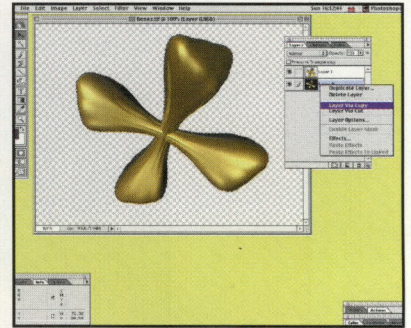
Where *Photoshop* excels is in compositing. Here's how to make your rendered backgrounds transparent using alpha channels



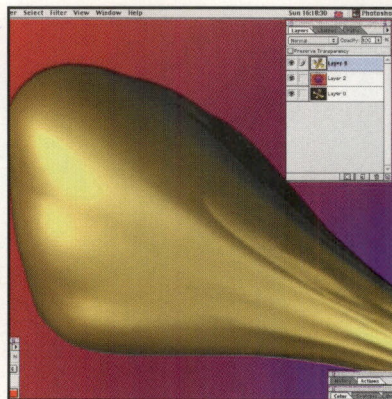
1 Often you'll need to render objects separately to composite them in *Photoshop*. To do this, you'll need an alpha mask generated from your 3D application so that the background can be removed and the object can be placed in front of another layer. Open the file *Bones.tif*.



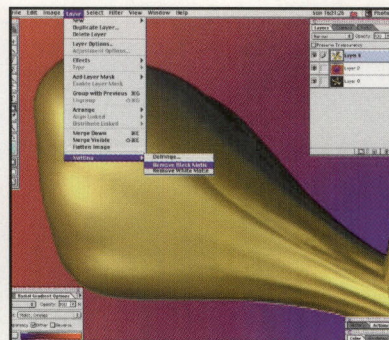
2 There's an alpha channel stored in the file – some 3D apps can do this which is very handy. You can use this to remove the black background. Command-click the alpha channel to load it as a selection, double-click the background layer, and click OK to convert it to a normal layer.



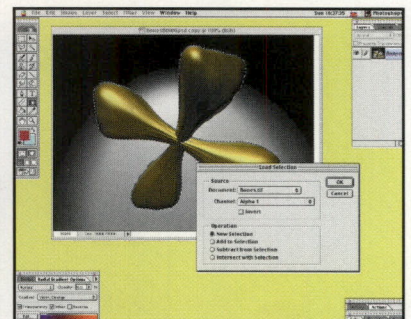
3 There are a number of ways to remove the background. First, simply convert the selection to a layer mask. Alternatively Control-click the layer and choose Layer Via Cut/Copy. Another method which amounts to the same thing is to quickly type command-C, command-V to copy and paste the selection as a new layer.



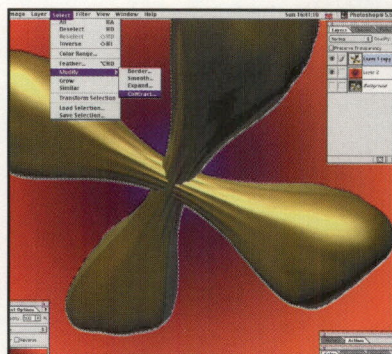
4 While most of the background is removed, there are still traces of it left in the antialiased edge of the object. This results in a black line bordering your object, which will be noticeable over the new background.



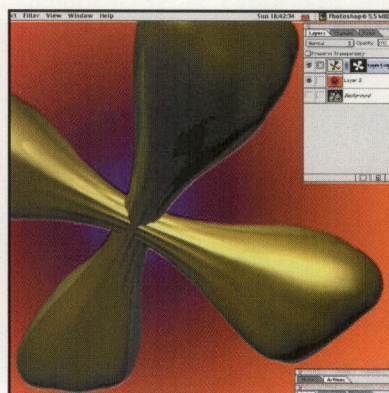
5 *Photoshop* was originally partly written by 3D special effects guru John Knoll, so you'll be glad to know that there's a little command that can totally remove this annoying black line. Select the 3D object's layer and (with no selection active) choose Layer>Matting>Remove Black Matte. Remove White Matte is used if the background is 100 per cent white.



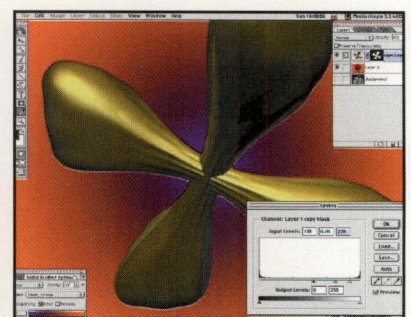
6 What if you have no choice but to render the image over a non-black or non-white background? Open the image *BonesB.jpg*. Here the object is on a background that is shaded from a light source. Choose Select>Load Selection and set the Document to *Bones.tif* (which should still be open) and Channel to any in the pop-up. *Photoshop* lets you load masks from other documents so long as they are the same size.



7 Copy & Paste as before and add a background. You'll see that the outline is very noticeable and none of the Matting tools does a good job. No matter – you can manually remove the fringe. With the mask selection active, choose Select>Modify>Contract and enter one pixel as the size.



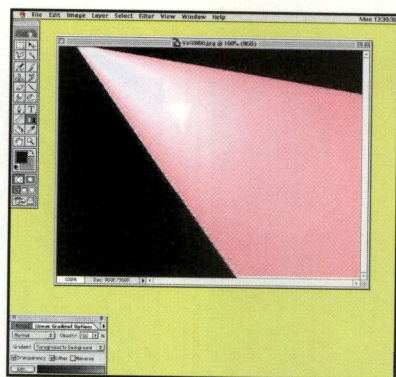
8 Feather the selection by one pixel then use this as a layer mask. The outline is reduced but the edge is now fuzzy, obviously because we feathered the selection.



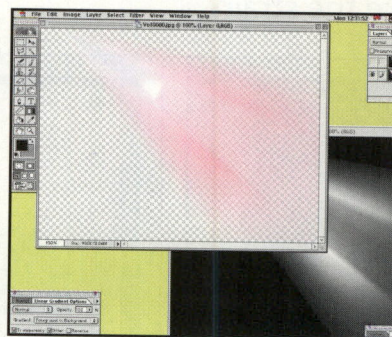
9 If you look at the edge of the mask, you can see a nice gradient that causes the fuzziness. If you have a gradient in *Photoshop* it means that you can use levels to define a black and white point within that gradient. So select the layer mask and, using Levels, drag the black and white point sliders inwards. The result will be illumination of the outline altogether, and a nice sharp yet antialiased edge.

Part 3: Advanced compositing

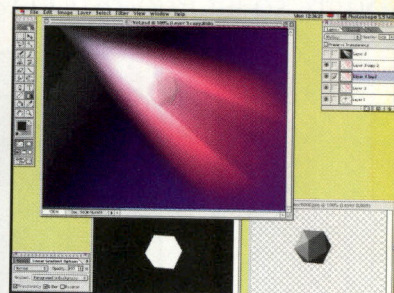
Take care when rendering alpha channels – there can be more than one type



1 Another option is to output a Straight Alpha from your 3D program. Straight Alphas contain the alpha channel and transparency information but the RGB image is not precomposed by the 3D program itself. Open the file Vol.jpg from your coverdisc.



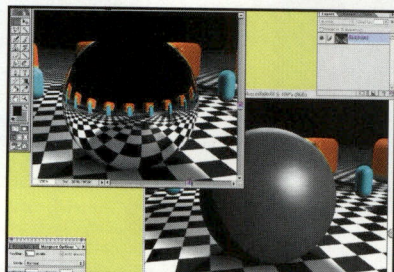
2 Here is a volumetric light effect that has been rendered with a Straight Alpha. All that this RGB file contains is the colour information. Open the file Vol_A.jpg. This is the alpha channel with the transparency information. Shift-drag this layer to the RGB file, command-click a channel to load it as a selection (they'll all be the same), then apply this as a layer mask to the RGB layer.



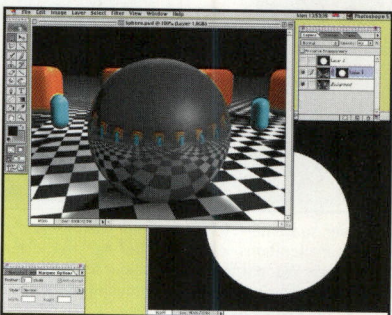
3 You can composite this over any background without worrying about removing a black fringe. Open the file Platonic.jpg and it's Alpha (Platonic_A.jpg) and add them to the volumetric file. You may wonder why they're not all just rendered in one file? Because each element is in a layer, we can adjust them much more quickly than in a 3D program. Here the volumetric layer has been duplicated and applied in Multiply and Colour Dodge modes to increase the intensity of the effect.

Part 4: More advanced compositing

You can use *Photoshop* to create realistic effects that your 3D program can't otherwise produce



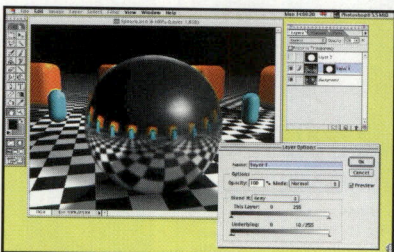
1 Using compositing of multiple renders we can create effects such as blurred reflections – something many 3D programs can't do automatically. Open the file Blur1.jpg. This is a render of the scene with the centre object at 100 per cent reflectivity, the file Sphere.jpg is the same scene, but the object has no reflection and is shaded. Drag the Blur layer on to the Sphere file (hold shift to centre).



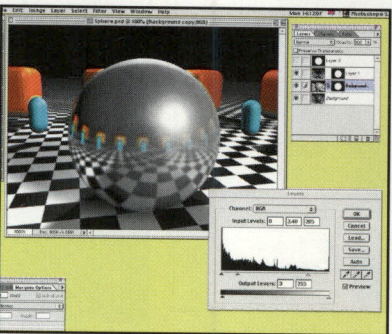
2 As it stands, you have control over the reflectivity of the sphere simply by changing the layer opacity. Adding an alpha of the sphere will give you even more control. Open the file Sphere_A.jpg from the CD and add it as a layer mask to the reflection layer.



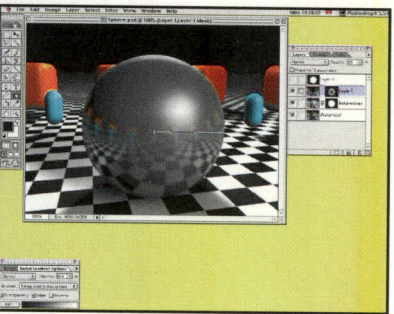
3 Uncheck the link icon between the layer and its mask and apply some Gaussian Blur to the reflection layer to create blurred reflections. Blurred reflection occur on surfaces that are microscopically rough, eg some plastics – a bump map will often not produce the same effect.



4 Notice that the specular highlight dims as you increase the opacity of the reflection layer. We could have rendered the highlights as a separate file, but this would take a bit of extra work. To make the highlights show through, no matter how opaque the reflection layer is, use Layer Options. Control-drag the white Blend If This Layer slider so that the left side has a value of around 10. This will bring the highlights through, regardless of the layer opacity.



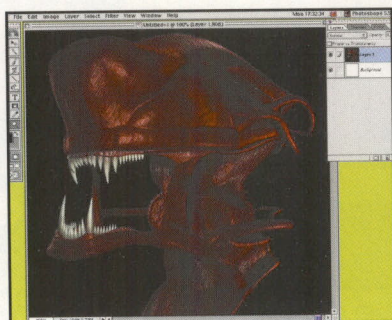
5 By duplicating the background layer and adding the sphere alpha as a layer mask, we can further control the highlights. Using Levels you can increase the highlight intensity and make it broader using the gamma slider.



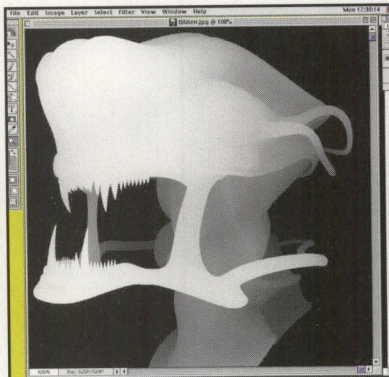
6 Finally you can add a Fresnel effect directly in *Photoshop* simply by adding a radial gradient to the reflection layer's layer mask. This works with this sphere, but to add the effect a more complex shape you will need to generate a Fresnel mask in your 3D program.

Part 5: Colour correction

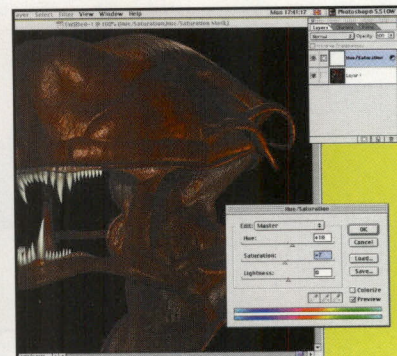
Getting colours correct in a 3D program can be tough, so let *Photoshop* take the strain.



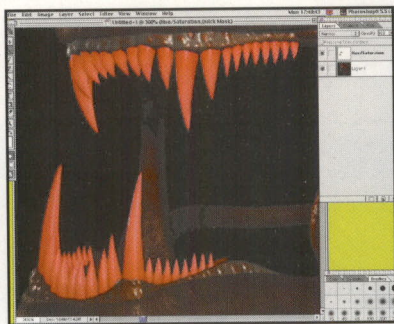
1 A lot of colour and texture work is often best finished off in *Photoshop* where its superior colour-tweaking tools provide a much quicker way to make changes and improvements. Open the file *Alien.jpg*. It became a lengthy process getting the procedural texture of this alien's skin to look right, so rather than struggle with the 3D program, we opted to finish off in *Photoshop*.



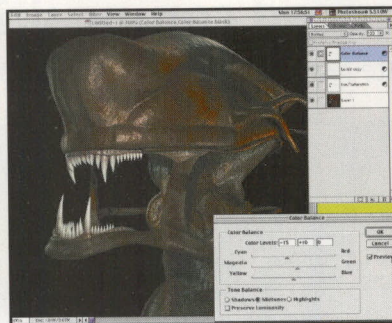
2 Along with the RGB file there are two alpha channels, *AAAlpha.jpg* for the outline, and *DAlpha.jpg* which is a depth render. Open both of these and drag their Channel into the RGB file. They'll be placed as channels rather than layers.



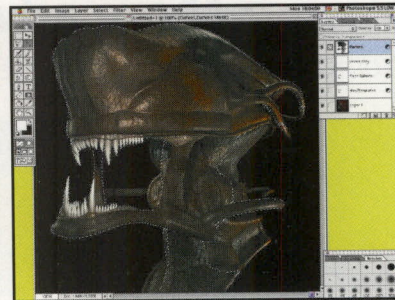
3 The skin looks far too saturated and bright, so to fix this, add a Hue/Saturation adjustment layer and reduce the overall saturation -7% while also shifting the hue towards the orange (+9). The main idea here is to make the alien's skin more leathery looking.



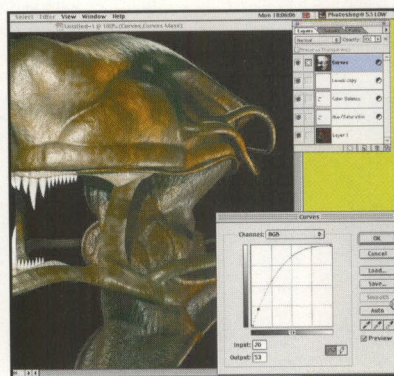
4 The teeth are fine however, so we need to mask them from any colour alterations. We built up a selection using the Magic Wand (hold Shift to add to a selection) and then fine-tuned the mask with a small brush using Quick Mask mode (hit the Q key to toggle Quick Mask mode). This selection is used to fill the teeth area in the Hue/Saturation layer with black.



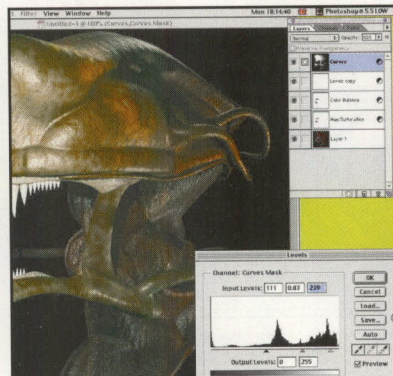
5 Next we added a Levels Adjustment Layer to lighten the image, then one of the most useful colour tools – Colour Balance – was added. This provides all the control we need to get the skin looking exactly as we want it. The shadows were shifted towards the Blue/Cyan range, while in the Midtones the Red was shifted towards Cyan and Magenta was moved towards Green (10–15%).



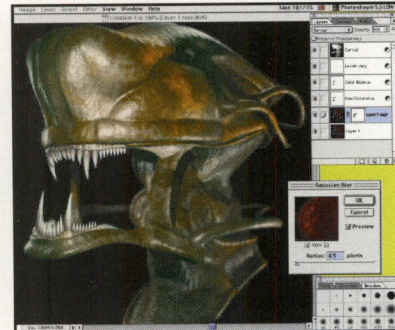
6 The teeth mask was copied to the Colour Range layer as well. This image needed a bit of a boost in terms of brightness, but at the same time we wanted to maintain contrast. In 3D a light with Inverse Squared fall off can be used to provide natural-looking lighting, but we can get similar results in *Photoshop*. Add a Curves Adjustment Layer then load the Depth mask as a selection and fill the curves layer with black.



7 This is actually the inverse of what we want, so deselect, then type command-I to invert the layer. Open the Curves dialog and create a strong curve like this. As you can see, the effect is stronger at the front than at the back preserving contrast and shading in the image.



8 If you need to increase the contrast of the lighting effect, just apply Levels to the Curves mask. Pulling up the Black point will cause the dark areas to become even darker. Use the gamma slider to control the rate of the dropoff.



9 Finally, using the same depth mask as a selection – except inverted by using command-shift-I – we'll add a little more depth of field to what is already there. Duplicate the background layer and with the selection active, apply a tiny amount of Gaussian Blur, perhaps 0.4–0.6. Use command-F to repeat the blur until you have the amount of blurring required. **CS5**



the state-of-the-net issue

FOR ALL PROFESSIONAL WEBSITE DESIGNERS

We know that making a great site is about keeping abreast of the best ideas. That's why every month, *Cre@teOnline* uncovers the most innovative and imaginative sites on the Web, exploring what makes them special and who put them together. We also talk to the luminaries who are taking this industry forward, and reveal all you need to know to stay one step ahead of the game.

IN ISSUE THREE:

100 TOP INTERNET TRENDSETTERS DEFINE THE STATE OF THE WEB TODAY

That's right, we've interviewed 100 of the most influential people in website design to get their views on where it's going, what needs to change and the frustrations that confound us all.

PLUS: We talk to the new generation of designers to listen to their ideas and visions.

We visit five web design studios with unique working cultures to explore what makes them special and how they keep their staff happy.

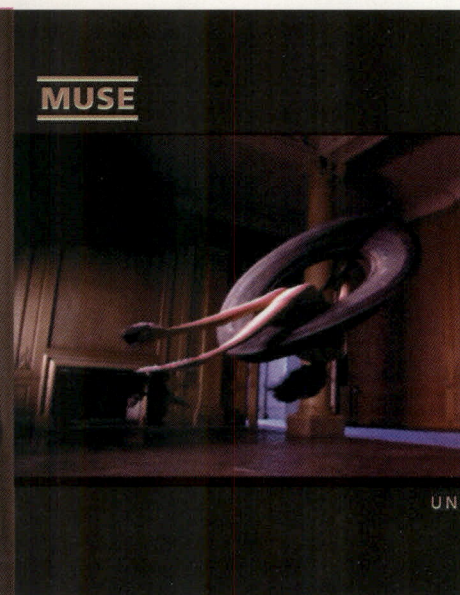
Industry guru Jakob Nielsen vents his spleen on Flash then designers get the chance to throw their views into the mix.

We get our hands on Flash 5 and talk to professional site designers to see what they think of Macromedia's new star. Then we look at Flash Generator and see what it means to you.

Sony Music reveal their thoughts on what it takes to build online communities.

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Steve Conner

Exeter-based designer Steve Conner explains his progression from drawing and painting to the world of flyers, posters and album covers: *"With Photoshop fairly unexpected things do appear"*

Walking round Exeter, it's almost impossible to miss Steve Conner's artwork. From the large promotional posters for the Year Zero exhibition to the flyers and posters for the Cavern Club, while his Internet, book and album cover designs are everywhere. Setting up on his own just a couple of years after completing an HND in graphics at the Bournemouth College of Art and Design, Steve has definitely come a long way to his best known work — album covers for indie band Muse.

"At college I got interested in fashion and art, the use of graphics in the industry as far as logos, badges and symbols, which led to magazine layout and typography," explains Steve. After graduating, he headed back to Exeter which, he discovered, was not the greatest place to find graphics work. Eventually after finding jobs at a couple of design agencies, he started to pick up freelance work.

"Someone came into the office and asked if I could do a flyer for him, so I had to work out how to convert artwork to four-colour, then to film and finally get it printed locally," he says.

From here he was able to share an office with an Internet company, before getting involved with local nightclub the Cavern Club, moving into their office about three years ago. "I guess this is when I started doing the Muse stuff. Basically I got a call from Saw Mill studios, saying they had a band who needed a

sleeve doing. As artwork goes it was pretty limited, they came up to the office with an exact idea of what they wanted, it was a photo that a friend had taken that they wanted on the front. I just wanted to help out, but it was 'wow, I'm doing a CD cover!'"

Since this initial introduction, Steve has continued to work on the band's artwork which keeps him in regular work. Enjoying this kind of design and gaining valuable experience, Steve has started designing for several other local bands including Annelise, with the music influence reflected heavily in a lot of the work he does — such as the Year Zero exhibition, which celebrated punk and underground culture.

"With my work I do try to combine some relatively contemporary, morphing and blurring but including warm colours and large point sizes. In the Year Zero poster I included punky photography with sepia colours to create a contrast and get away from that digital montage work. Though it's all fantastic stuff, you've got to adapt to each client.

"With *Photoshop* you've got to keep going with it, and fairly unexpected things do appear, but as long as you've got a good idea of what you want then you can control it!" **cas**



You can contact Steve Conner on [t] 01392 258070, [f] 01392 271625, [e] exetercavern@hotmail.com, or you can see his designs on his website at [w] www.hardedgeuk.com

"WHATEVER IT IS - I'M AGAINST IT!"

year zero

NEW UNDERGROUND ART

"This exciting collection brings together the cutting edge of club design, photography and multi-media work - a must see!" *Rosy Cruz*

LIVE PERFORMANCE
VIDEO INSTALLATION
LASER
DJ WORK
PLUS MORE

"TECHNOLOGY IS NOT NEUTRAL"

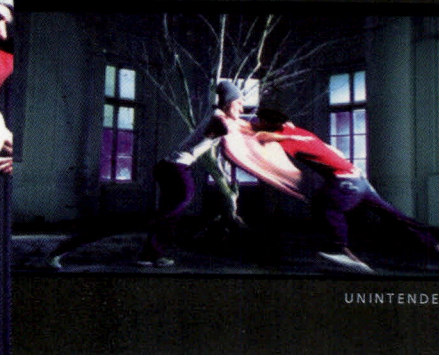
19 FEBRUARY - 2 MAY 2004
ROYAL ALBERT MEMORIAL MUSEUM
QUEEN STREET EXETER 01392 265858

cavern bsw Exeter & Exeter

ARTWORK PRINTED BY REVEREND POINT CO. SPECIALIST EQUIPMENT SUPPLIES BY PAUL GRANTHURST BY KENNETH DESIGN LTD. PHOTOGRAPHY BY EDWARD GREENHALL



MUSE



UNINTENDED 4:00
NISHE 2:42
HATE THIS AND I'LL LOVE YOU (live acoustic) 5:00

fastmedia

PRODUCED BY STEVE NISHE
THE CD SINGLE IS THE SECOND SINGLE FROM THE ALBUM 'UNINTENDED' BY MUSE. THE CD SINGLE IS THE SECOND SINGLE FROM THE ALBUM 'UNINTENDED' BY MUSE. THE CD SINGLE IS THE SECOND SINGLE FROM THE ALBUM 'UNINTENDED' BY MUSE.

www.fastmedia.com museofficial.com
museofficial.com

UNINTENDED 4:00
WRITTEN BY MATTHEW BELLAMY PRODUCED BY STEVE NISHE
MUSICIANS: PRODUCED BY STEVE NISHE

NISHE 2:42

HATE THIS AND I'LL LOVE YOU (live acoustic) 5:00
PRODUCED BY STEVE NISHE

WRITTEN BY MATTHEW BELLAMY

VOCALS, GUITAR & KEYBOARDS: MATTHEW BELLAMY
BASS & DOUBLE BASS: CHRIS FORD
DRUMS & PERCUSSION: DOM MONAGHAN

ALL TRACKS PRODUCED BY STEVE NISHE

PRODUCED BY STEVE NISHE

PRODUCED BY STEVE NISHE

PRODUCED BY STEVE NISHE

PRODUCED BY STEVE NISHE

PRODUCED BY STEVE NISHE

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PRODUCED BY STEVE NISHE

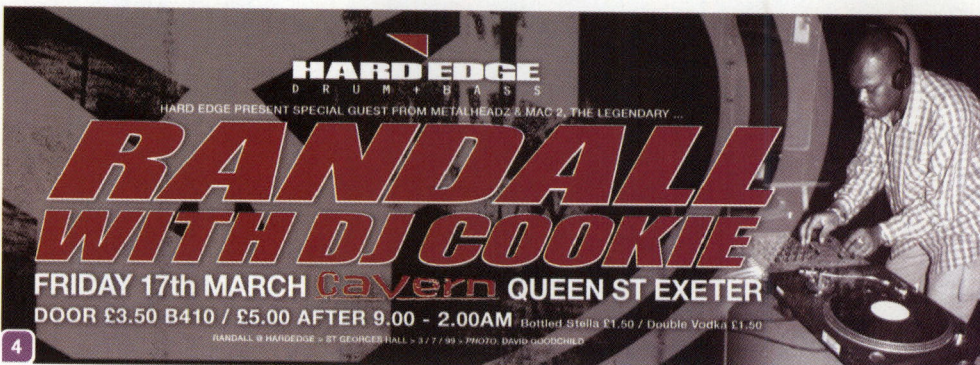
PRODUCED BY STEVE NISHE

PRODUCED BY STEVE NISHE

PRODUCED BY STEVE NISHE

PRODUCED BY STEVE NISHE

PRODUCED BY STEVE NISHE

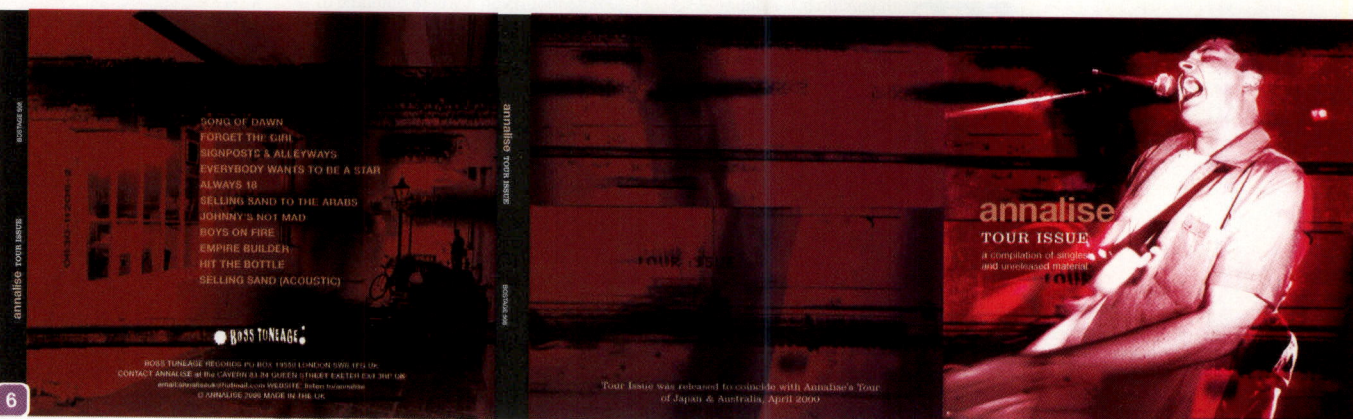
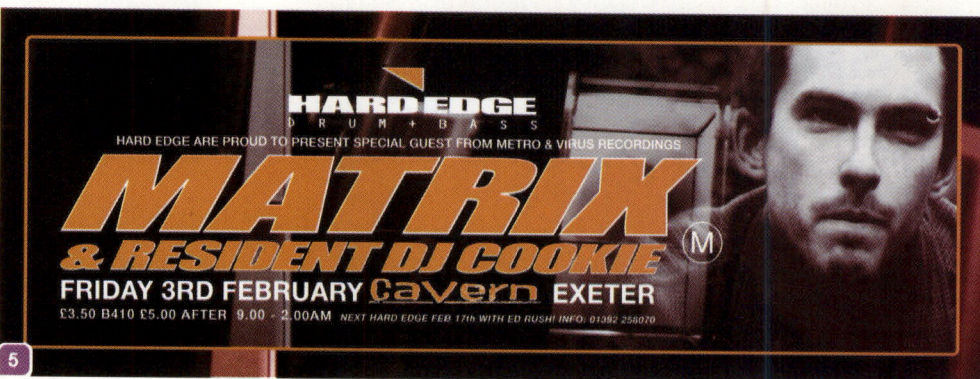


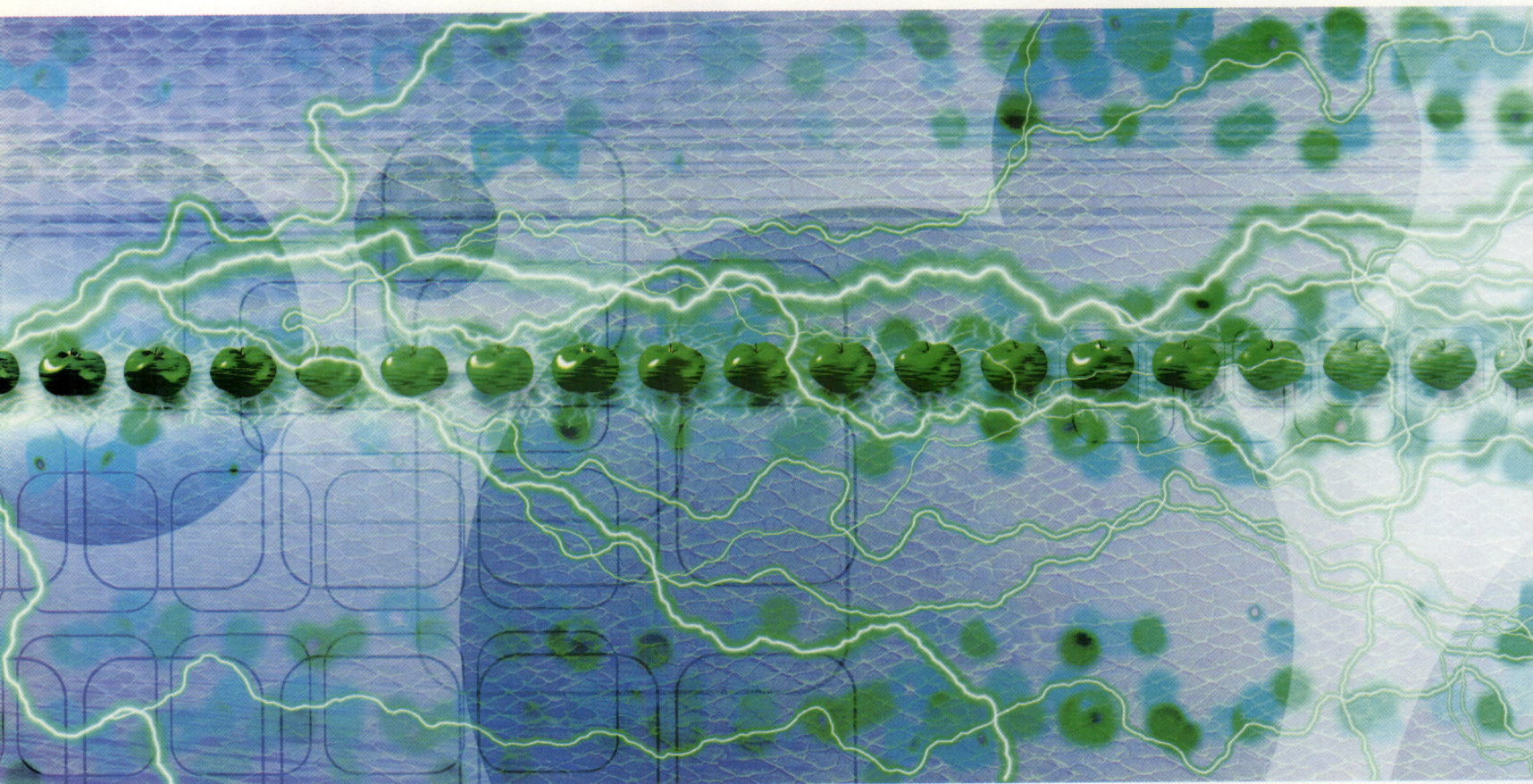
1 and 2. Sleeves for CD single Unintended by Muse. Steve has been working with the group for the last two years, in which time they've progressed from local band to the charts.

3. Poster for an exhibition celebrating New Underground Art at the Royal Albert Memorial Museum in Exeter's Queen Street. The photograph was taken by Dave Goodchild. The exhibition included the work of many local artists including Hannah Asprey.

4 and 5. Hardedge was set up by Steve and is a Friday night regular at the Cavern. Over the years they've managed to pull in several big drum & bass names including Matrix, Andy C, Ed Rush, Dazee. Steve still designs the flyers...

6. Sleeve of a special Australia and Japan tour issue CD for Exeter band Annalise.





Interface design with Photoshop

Photoshop is the perfect way to electrify your Website with dazzling graphics, particularly when you use *ImageReady*'s stunning features



With version 5.5, Adobe stocked the *Photoshop* armoury with a powerhouse of Web-related design tools: fully featured optimisation, Web colour management, Mac and Windows gamma previews, and more besides. Not to mention bundling in the complete *ImageReady 2* with slicing, interactivity and animation features.

With this in mind, *Photoshop* has become one of the greatest design apps — and not just for print, but also for Web and new media. Whether you want to create hassle-free rollover buttons, or design an entire interface and prepare it in under 50k for instant Web use, you can do it with

Photoshop. Even if you're planning to complete the designs in a WYSIWYG package like *Dreamweaver* or *GoLive*, you'll probably find it easier to map out your pages in a more intuitive and immediate design medium and then recreate them in HTML.

Over the next four pages, we're going to show you how to get the most out of *Photoshop 5.5*'s Web design toolset, designing and exporting an online gallery page to show off your artwork. We're not going to talk in depth about the Marquee or Colour Management, or take you step-by-step through drawing a circle — you've got that covered elsewhere. No, this is purely about *Photoshop* and the Web.

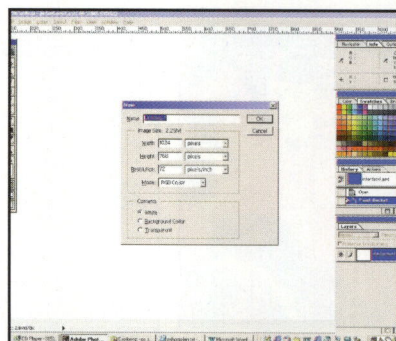


Tutorial files on CD

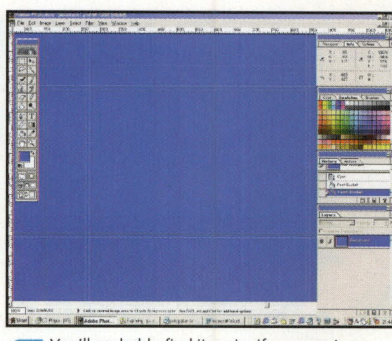
You'll find the files which relate to this tutorial in a folder called *dual/tutorials*

Part 1: Setting the scene

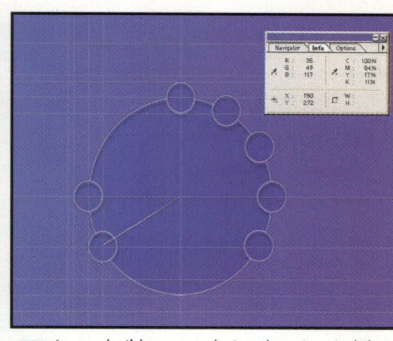
The first steps, including figuring out what size you're going to design at, and planning the layout for our Website – including rollover buttons



1 Your first job is to figure out what size you're going to design at – 760x420 is a maximum if you want your page to fit in an 800x600 screen (we're talking pixels now) – and you want to stick with 72dpi, since that's what the web runs on.



2 You'll probably find it easier if you create a document that takes up most of your screen, then use guides to mark out the limits of your design space and fill the entire background layer with your planned background colour. Then use more guides to start marking out your layout areas.



3 As you build up your design, bear in mind that large areas of flat colour will tend to compress into smaller graphics for the Web. We're planning to use the circles on the right to put rollover thumbnails in, and those on the left for home and email buttons.

Part 2: Creating buttons

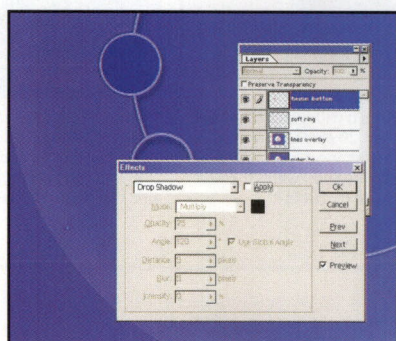
It's simple to design some eye-catching buttons for your Website, as *Photoshop* comes with a slinky selection of tools and effects for embossing and drop shadows

Rollover action

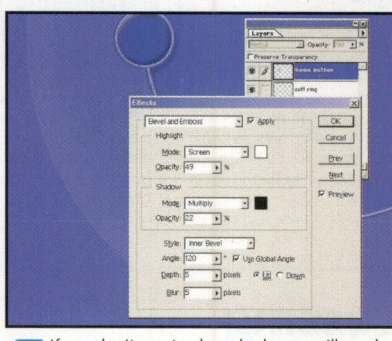
The rollover might have been done to death, but the principle of buttons that respond is fundamental to interaction. Put a lot of effort into the effect design of your different rollover states.

PC or Mac?

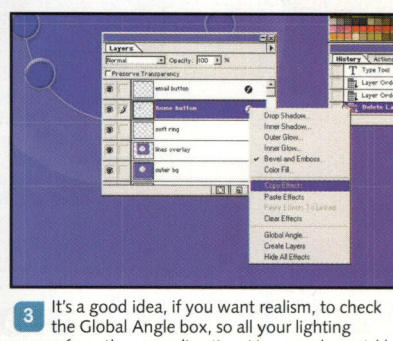
PC users access the Context menu by right-clicking. Mac users access Context by pressing Ctrl while clicking.



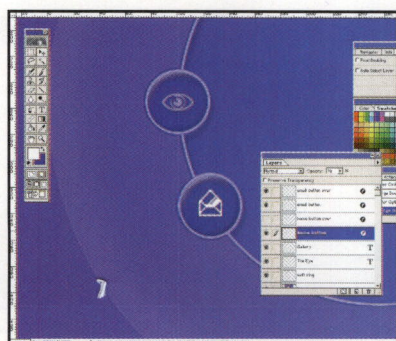
1 Photoshop 5.5 comes with a handy selection of tools & effects for quickly making embossed and drop-shadow buttons. Access live effects by selecting a layer and choosing Effects in the Context menu.



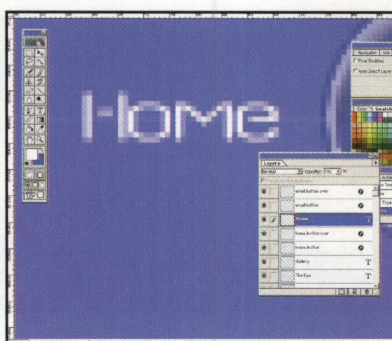
2 If you don't want a drop shadow, you'll need to untick the Apply box – it's ticked by default. We're going for a gentle bevel, which offers different transparency settings, colours and blending modes for the shadow and highlight.



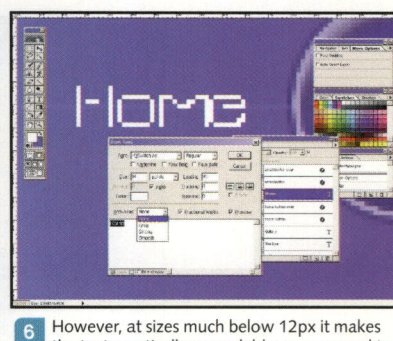
3 It's a good idea, if you want realism, to check the Global Angle box, so all your lighting comes from the same direction. You can also quickly copy an effect you've applied to one layer to another by selecting the first, opening the Context menu selecting Copy, then selecting the second layer and choosing Paste from the Context menu.



4 As you design mouseover, mousedown and other states for your buttons, keep them on different layers – it makes it much easier to apply the interactivity later in *ImageReady*.



5 When you're working with text, you need to keep a close eye on the aliasing. Anti-aliasing softens pixels at the edges of shapes with a mid-way colour, to avoid jagged looking edges, like this.



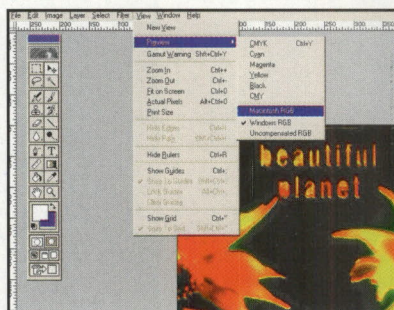
6 However, at sizes much below 12px it makes the text practically unreadable, so you need to switch it off in your Text dialog. This is a problem almost unique to screen design, simply because you only have so few pixels to play with. You'll find the PSD file at this stage as interface2.psd on the CD.

Part 3: Preparing images

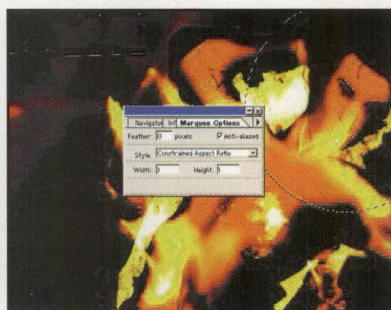
Preparing thumbnails for the Web involves a few specialised processes – apart from compression – due to the limited number of pixels you've got to play with

Clear shapes

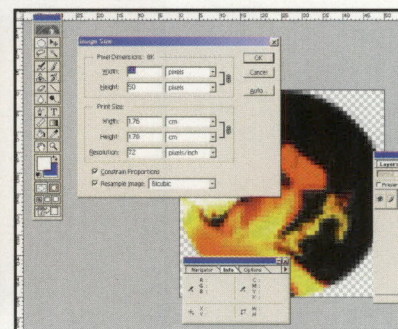
When you're choosing images and areas of images to use as thumbnails, look for clear forms and strong contrasts of light and colour, so the image makes a strong impact even at a tiny size.



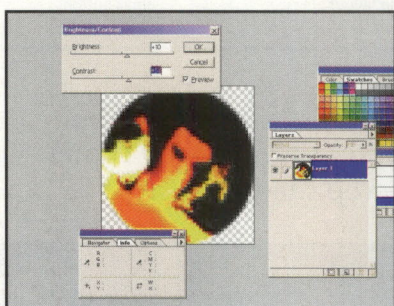
1 The first thing you need to be aware of is how other people will see your images – especially if you're on a Mac, since the clear majority of users are on PCs, and the difference in display is quite marked.



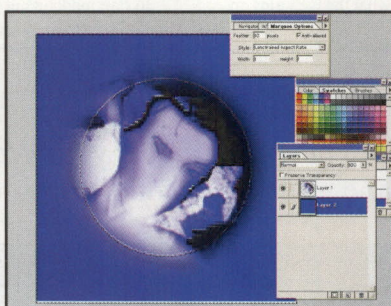
2 To make the thumbnail images, use your Marquee options set to a constrained aspect ratio of 1:1 and select the area you want to show. Then copy and paste it to a new document.



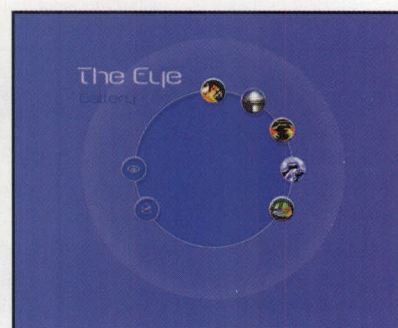
3 Bin the background, then use Image > Size to resize your thumbnail image, setting it first to 72dpi – the default resolution for Web graphics.



4 You might find that at this size your image has lost a lot of detail and appeal. To make thumbnails really work, they need to have obvious contours and colours. You can experiment with your Contrast, Brightness and Saturation to fix this, all in your Image > Adjust menu.



5 If you want to give your thumbnail a soft border, copy and paste it with plenty of space around, and resize it to, say, 20 pixels above your intended size. Then set feathering in your Marquee options to 10px, select the area you want, then Ctrl+I (or ⌘+I) to invert it. Then delete it.



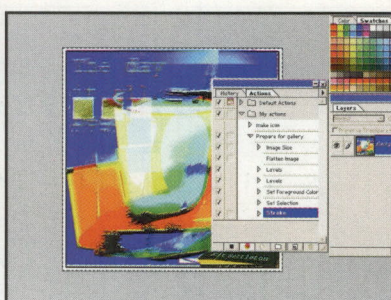
6 Finally you're ready to paste your thumbnails in place in your interface design document, and make any tweaks and changes to their lighting levels and so on, so they look good in context. You'll find this file as interface3.psd on the CD.

Part 4: Batch processing

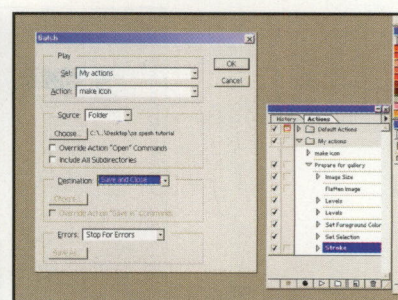
Waste time by individually processing a stack of images to the same specifications? Not any more, when you can batch process them with *Photoshop*



1 Quite often making a Website involves processing a large number of images to much the same specifications – so save your time and energy and use Actions. You need to record the action first, just like a macro; to kick off, hit the New icon on your Actions palette.



2 Give your new action a name, hit OK, then go about preparing your image the way you want to do all your pictures – flatten, resize, contrast, add a keyline and so on. You can even include Save and Close in here, as well as Save For Web with specific compression settings. Then hit the Stop button.



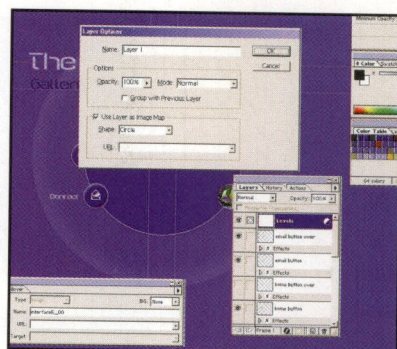
3 To Batch process, choose Automate > Batch from your File menu, and in the Batch dialog that appears select your Action in the dropdowns, browse to the folder where your images are, set the destination, and hit OK. *Photoshop* does all the rest, while you get yourself a cup of tea.

Part 5: Interactivity

From here on in we're going to be working in *ImageReady*, so stand by to get on with the funky part of your interface design

Work fast

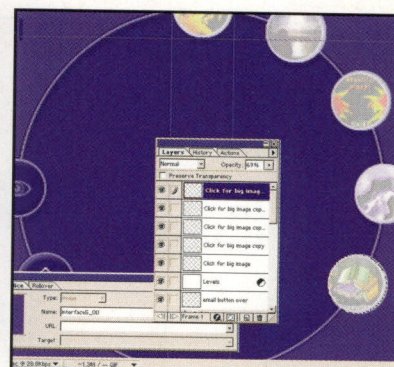
ImageReady is a pretty hefty application, and uses a lot of memory, so it's a good idea to take your work as far as possible in *Photoshop* and only use *ImageReady* for the final stages.



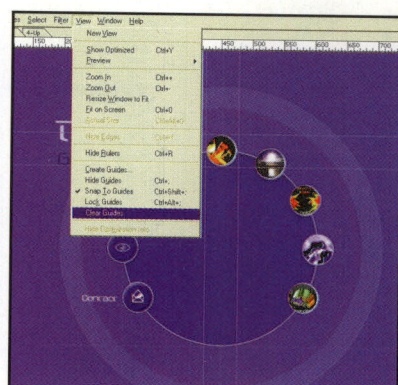
1 The easiest way to add a link to just an area of an image – like your thumbnails – is to use an image map. To do this, create a new layer and in the Layer options check Use Layer As Image Map, selecting the appropriate shape. You can leave the URL blank for the time being.



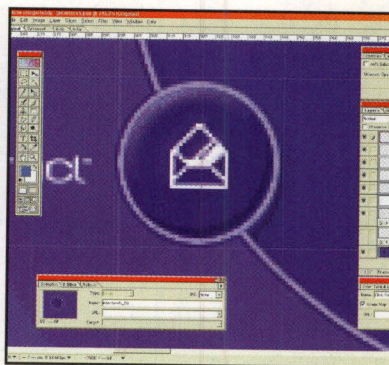
2 The layer name appears as a browser tooltip for the link – for viewers on a PC, at least – so call it something useful. Then zoom in close and draw the area on the image where you want your link to be, or copy and paste the button layer into it.



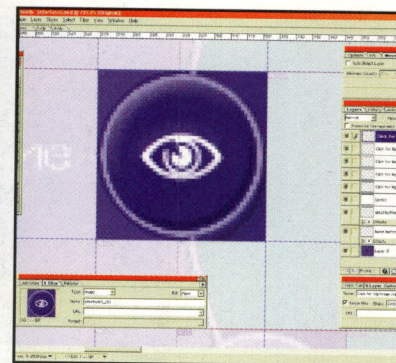
3 Repeat this operation for each of your buttons – duplicating and repositioning the layer is probably easiest. Set the transparency of your image map layers to 0, so they don't show on your final graphic, then you're done.



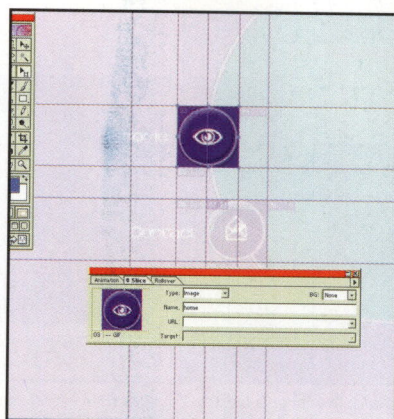
4 For more complex interactivity – rollovers and the like – you need to use slices, which cut your final graphic into several images. We'll use guides to get these right, so clear your existing guides.



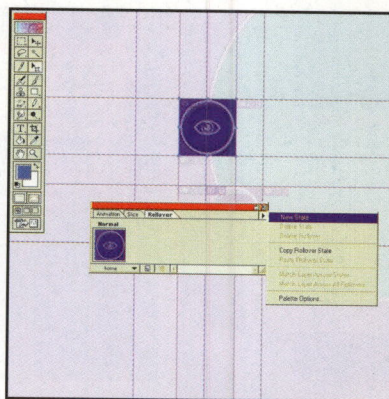
5 Start by zooming in nice and close and dragging guides out from your rulers to a close fit around the areas where you want your live buttons to be. This will be the 'live' area, showing a hand when the cursor rolls over it.



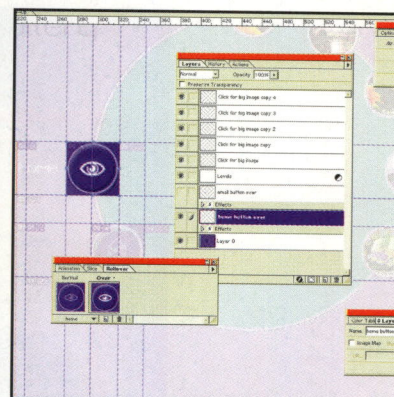
6 Then get your Slice tool (it looks like a knife), and draw a box snapping to the guides, around your button, and then again for each of your other buttons. Also draw slices around other areas of the image you want to change on rollover.



7 Use your Slice Selector to select each button in turn, and give them useful names in your Slice palette. Then get out your rollover palette, which you need to create the rollover action.



8 Make sure that all your buttons are in the default state – that is, turn off all your over state layers. Then select the slice for your first button, and in your Rollover palette select New State from the corner menu.



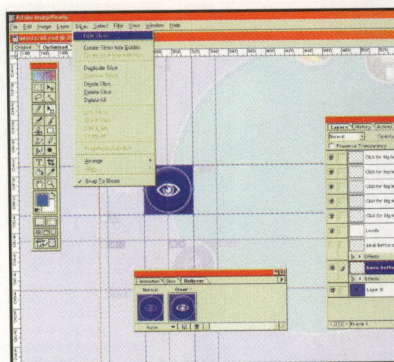
9 Now, with Over selected, switch on the layer(s) to show when you rollover that button in the browser. In the same way you can create down and other states. Do this for all your buttons, and you're done! You'll find this as interface5.psd on the CD.

Part 6: Optimisation and export

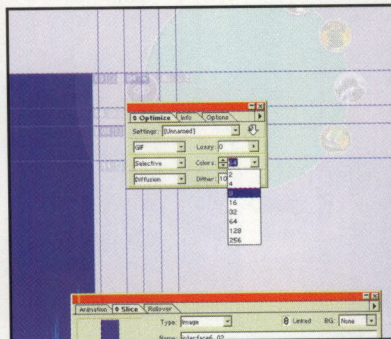
We've almost arrived at our final destination. All we need to do now is optimise file sizes and export our graphics to the World Wide Web

Experiment

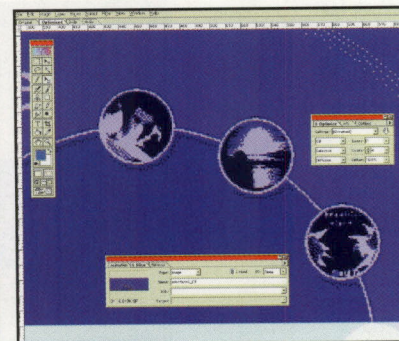
Experiment as much as you can with compressing different graphics in different ways – you'll soon discover a wealth of your own techniques for creating great graphics in tiny file sizes.



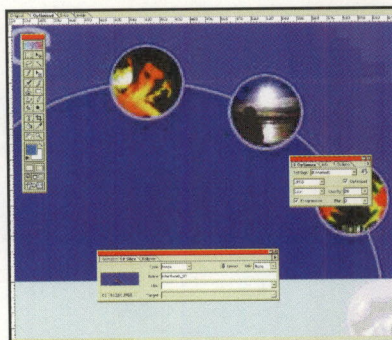
1 Your final job is to get the file size of all your graphics as small as possible, and export the whole shebang with HTML to hold it together. First switch to Optimised view via the tab at the top, and get a quick preview by hiding your slices.



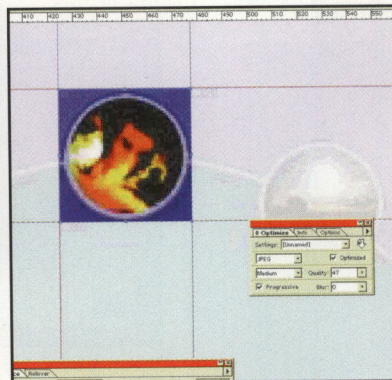
2 Find your Optimise palette and, selecting each slice in turn, choose Slices>Unlink Slice, and then experiment with different settings to find the best overall image quality to file size trade-off you can. This way you can give each slice custom optimisation settings to get the best result.



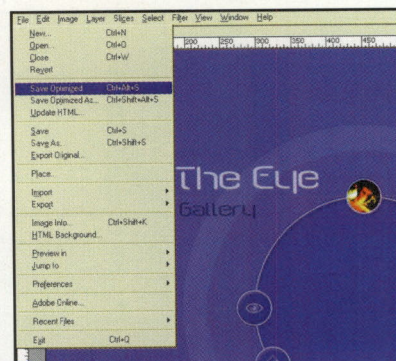
3 GIF is generally good for areas of flat colour, JPEG for photos and 'washy' graphics. The size of a GIF file depends for the most part on the number of colours it uses – so go as low as possible – we've possibly gone too far with four here. JPEG, on the other hand, simply reduces image quality.



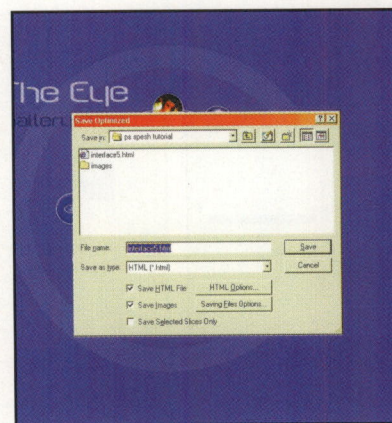
4 Use the predicted file size at the bottom of your screen to judge whether you're in the right ballpark. About 60-70k in total would be reasonable for a full-page graphic like this. You might find that you're destroying some areas of a slice, while others are looking fine.



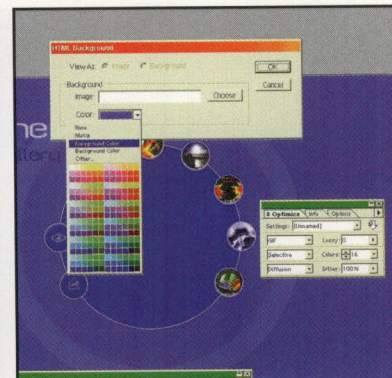
5 To fix this, break a slice up into smaller slices, then give the different new slices individual compression settings – you'll probably need to do this for your thumbnail images.



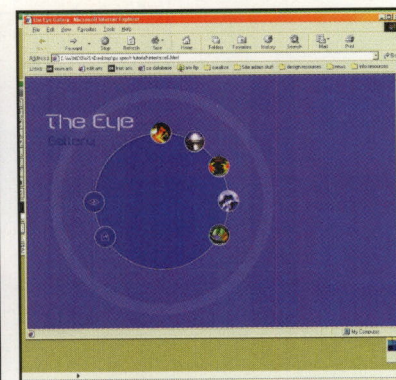
6 Finally, when you're happy with everything you've done (use Slices>Hide Slices to get a decent preview), you're ready to export. First do a test export to check everything works fine, via File>Save Optimised.



7 Make sure Save HTML File and Save Images are both checked, and hit Save. Then find the HTML doc, open it in your browser, and check everything works fine – especially your rollovers.



8 Happy? Then head back to your ImageReady document and use File>Image Info to enter info for the titlebar and the browser, and crop your image to your original intended size. Finally, select File>HTML Background, and choose the background colour for your page.



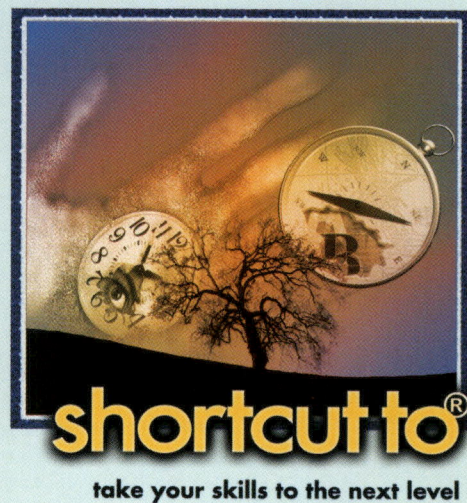
9 Then export again, and check your new gallery out in a Web browser. Great! Now all you need to do is create the other pages, and link them together... You'll find the final file as interface6.psd. The HTML version of the file is interface6.html, and both are on the coverdisc. **cars**



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COMPUTER ARTS LIVE 2000

Computer Arts Live is back, and this year we've made sure it's bigger and better than ever!

Now in its second year, *Computer Arts Live* is the premier show for creatives in the UK. Bringing together designers, companies and

individuals from all over the world, as well as the *Computer Arts* editorial team, the show expands our key areas — graphic design, illustration, Website design, 3D and digital video — to the stage and screen.

At this year's show there'll be presentations by some of the world's leading Web designers, graphic designers, 3D and video art studios (see page 77 for more details). With our live tutorials there will be a chance to find out how some of the finest pieces of digital art were created, with the opportunity to ask questions and get tips from the designers after each presentation. You'll also have an opportunity to meet key design and industry figures covering graphic design, image manipulation and 3D; plus animation, illustration, multimedia, digital video, games and Web design.

There will also be a chance to visit on-screen and print galleries, featuring the best new work from up-and-coming designers. Test-run brand new software and hardware at the trial pods supplied by our sponsors, and get hands-on experience with the latest packages without the pressure of time or salesmen.

The venue

The London Business Design Centre
12-14 September, 10am-6pm

Tickets

Advance prices

One-day ticket: £12, subscribers and groups of at least 10 £8 each

On the door prices

One-day ticket: £16
Three-day: £24

In association with:


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Alias | wavefront
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WACOM

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Also featuring

 **The Adobe
Web Conference**

Featuring...

On the *Computer Arts* main stage...

The *Computer Arts* stage will be the focus for showcases, tutorials and discussions from regular contributors and a wealth of big names from every aspect of the design industry. Here's a list of the confirmed attendees at the time of writing — check our Website at [w] www.computerarts.co.uk for continually updated details of other speakers as we confirm them.

Joseph Linaschke, CarbonBlack

CarbonBlack was formed at the turn of the century to work with hi-tech companies to demonstrate and present hi-tech products to the world. The company was created by former international evangelist for MetaCreations, Joseph Linaschke, and graphic designer/artist Martin Gisborne.

Between them they have many years experience in the graphic arts industry and its many divisions. They have demonstrated everything from print publishing software to video editing, from Web creation software to creative hardware, all over the world.

Aside from being demonstrators themselves, CarbonBlack's founders also have a network of freelancers all over the world to offer high-quality product demonstration in many languages and in many different markets.

CarbonBlack offers training in various software applications and in product demonstration, helping companies create their own, specialised evangelists.

Joseph will be hosting the show for the three days, as well as presenting an overview of how easy it is to capture, edit and polish a digital video presentation, by creating a complete short segment live on stage. [w] www.carbonblack.com

Richard May

Richard May is a favourite of *Computer Arts*. An illustrator with a very distinctive style, his unusual subject matter has included scans of crabs, family snaps, and his brother's chest merged with dried pigs' ears. As a freelance illustrator chiefly commissioned for editorial artwork, Richard is well-placed to talk about the trials and tribulations of promoting yourself while retaining creativity. [w] www.richard-may.co.uk

Phil McNally

The self-styled 'Captain 3D' is the creator of the award-winning *Pump-Action*, the three minute *Reservoir Dogs* parody created entirely within *Cinema 4D XL* over a period of 14 months. Phil has won great acclaim for his solely self-funded and self-motivated

work, not least from *Computer Arts Specials* issue 9. Phil will be discussing his techniques for keeping such an arduous project on track, and the rewards it can bring afterwards. [w] www.pump-action.co.uk

Rushes

Post-production house Rushes is one of the world's finest and most well-respected editing and special effects facilities. The company has worked on many innovative and famous ads as well as music videos, with promos for Guinness, Rover, Oasis, Robbie Williams, Paul McCartney and David Bowie, among many others. Discover some of the techniques of high-end post-production at *Computer Arts Live 2000*. [w] www.rushes.co.uk

Briffa

London-based Briffa is an award-winning firm of solicitors specialising in intellectual property work and the protection of copyrights, designs, patents and trademarks. In other words, just the kind of legal knowledge that every creative should have, but may not have the time or contacts to discover. At the show Briffa will give a broad overview of the legal side of branding and copyright. [w] www.briffa.com

Nykris Digital Design

Nykris is at the forefront of Website and new media design, having designed for the BBC, Richard Rogers Partnership, ONDigital, and Microsoft (redesigning *Internet Explorer 5* for the Mac). Not surprisingly, the company is an expert at branding and exploiting its strengths, and at *Computer Arts Live 2000* some key members of the company will be talking more about



Pump Action took Captain 3D — aka Phil McNally — 14 months to complete in *Cinema 4D XL*, but it was worth the effort. Hear him talk about the processes involved.

how to give your Website strong branding. [w] www.nykris.com

Subnet

One of *Computer Arts*' favourite design houses, Subnet is a force to be reckoned with in Web design and new media. Its work on the sites for Wotsits, Kellogg's, Capri-Sun, Alton Towers and Fox Kids has won the company much acclaim for its innovation and reinvention. Subnet will join us on the *Computer Arts* stage to share some of its theories and practical experience in Website design. [w] www.subnet.co.uk

William Latham

Pioneer of the 'organic mutation' style of 3D graphics, Latham is now turning his evolutionary-based graphic algorithms to game design. His company, Computer Artworks, has already produced its first game, *Evolva*. At *CA Live* William will be discussing the development of a visual style for game design. [w] www.evolva.com

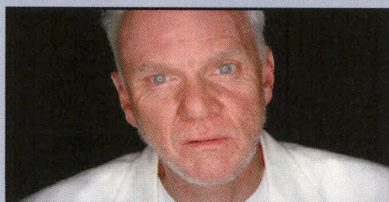
Black ID

With an 11-year history in corporate IDs and branding, Black Information Design knows a thing or two about how to design for business. This new media company has won awards for its Websites, and understands the value of delivering a realistic Website that conveys information rather than empty prettiness. Black ID will be discussing these and other issues at the show. [w] www.blackid.com

Adobe Web Conference

Take time out at *Computer Arts Live 2000* to understand more about the significance that Adobe's products play today in removing the creative handcuffs for Web designers and creative professionals. This two-hour session will look at key Adobe products such as *Photoshop 5.0*, *Illustrator 9.0* and the very exciting *LiveMotion*. The aim is to discover the newest and most creative tools available for developing and delivering stunning design on the Web; making it interactive and leaving your mark on the new-look active Web. You will also learn about some new technologies that deliver an even richer Web environment. If this is not enough, then be prepared to see something new that really will brighten your day and send you home ready for the challenges the Web will bring over the next few months.

10.30am Welcome and introduction
10.35am Get creative, Get inspired
11.25am Challenging Site Design
12.00am Animating your layers



If you want to learn exactly how Rushes (above) and Richard May (right) created the images here, you can ask them in person at *Computer Arts Live*...



Macromedia

The company that's currently defining the Web will demonstrate just how easy it can be to develop a world-class Website...

Macromedia has become synonymous with the best Web content-creation software in the world. If you're involved with any part of Website design, chances are you use a Macromedia product somewhere along the way. At *Live 2000* you'll get a chance to check out the latest versions and see them being used in an integrated development environment, in a series of 30-minute presentations.

The Macromedia team will be demonstrating award-winning and best-selling products such

as *Dreamweaver*, *Fireworks*, *Flash*, and the brand new *UltraDev*. Used together, they form a complete development suite that enables you to design and build every aspect of a Website: graphic elements, vector animation, navigation tools, interactive animations and games, database integration and so on.

Dreamweaver and Fireworks

Dreamweaver 3 is acknowledged as being among the best general-purpose Web editing packages on the market. Praised by many for its versatility and flexibility, it provides user-friendly creation tools and extensive drag-and-drop capability, without restricting access to the source code that's created. *Dreamweaver's* dual WYSIWYG and source code displays enable you to make changes to one and see the results reflected in the other instantly.

Fireworks 3 is the ideal companion to *Dreamweaver*. It's a graphics production tool aimed specifically at Web designers, enabling you to design and export fully editable Web graphics and animation. Like *Dreamweaver* it creates clean, compact HTML code.

UltraDev

The brand-new *UltraDev* makes hooking up your front-end Website to a back-end database far less painful than it used to be. Based on the same architecture and core as *Dreamweaver*, its interface will be instantly familiar. *UltraDev*,



As well as producing what is generally regarded as the finest Web authoring and design software on the market, Macromedia's *FreeHand 9* is also a mainstay among illustrators and technical designers.

however, goes one step further than this by enabling you to connect a site to a database, build ASP, JSP or *ColdFusion* applications, display personalised content, add searchable directories, and perform numerous other complex operations that database scripting makes possible.

Flash

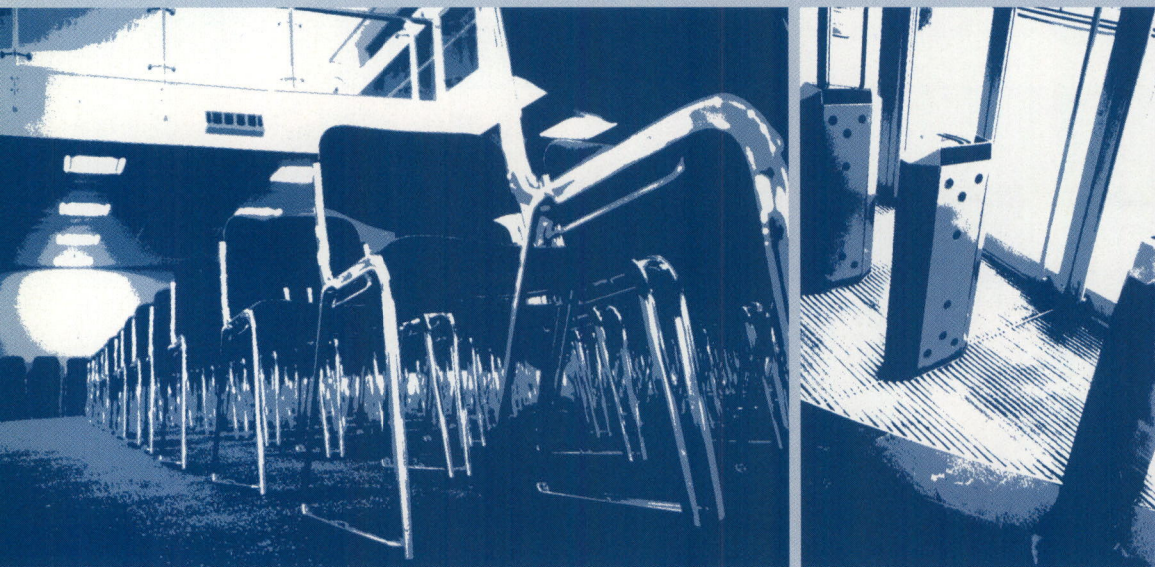
Flash is the Web's most popular animation format, with over 90 per cent of users — 222 million people, it's estimated — being able to view *Flash* movies. Because of its vector format, it's possible to create complex animations, navigation interfaces, illustrations and effects extremely compactly — and because everything is resolution-independent, there's absolutely no need to worry about screen sizes.

Couple this with full sound capabilities, including support for MP3, and you have the perfect tool for animations. *Flash* also boasts extremely easy-to-use creation tools which can be mastered in days rather than months — or you can import existing shapes and animations from other vector applications such as *FreeHand*.

At *Computer Arts Live 2000* you'll be among the first to check out the brand new and much-anticipated *Flash 5*. You can read more about its new features on page 8, but suffice it to say version 5 builds upon the considerable strengths of its massively popular predecessor and adds many often-requested features.



At *Computer Arts Live 2000* you can see *Flash 5* for yourself, and hear about its advanced new features straight from the horse's mouth, as Macromedia will be demonstrating just how capable this upgrade is...



Find out more at [\[w\]www.macromedia.com](http://www.macromedia.com)

Alias|Wavefront

The Canadian giant is setting itself a hectic release schedule. Catch up with the latest developments in 3D and prepare to be astounded by *Maya*...

In the past year Alias|Wavefront has firmly established itself at the forefront of innovative, professional design with ground-breaking

packages such as *Maya Complete*. 3D artists from large corporations to small design studios are increasingly turning to *Maya* for its flexibility, extensibility and massive feature set.

At *Live 2000*, AJW will be demonstrating the very latest version of *Maya 3.0* (you can read the review on page 88). *Maya* has developed at an incredible rate from its initial release two years ago, and boasts almost unlimited power for modelling, character animation, design and game content creation.

Tools and techniques

Maya 3, available on Windows NT and IRIX platforms, is a complete design solution. It's based on an innovative, object-orientated node system that enables virtually every attribute of every node to be connected to any other, be it

an object, texture, light, camera, animation track and so on.

Maya's NURBS toolset is among the most fully-featured and robust in the industry, with extensive modelling tools and highly responsive real-time feedback. Version 3 also features improvements and additions to the polygon modelling toolset which improves speed and memory usage.

But the biggest new feature is Trax, a non-linear animation tool aimed mainly at game designers. Trax enables the smooth mixing and matching of multiple animation sequences — motion captured data, for instance — removing the need to blend such sequences yourself.

Natural effects

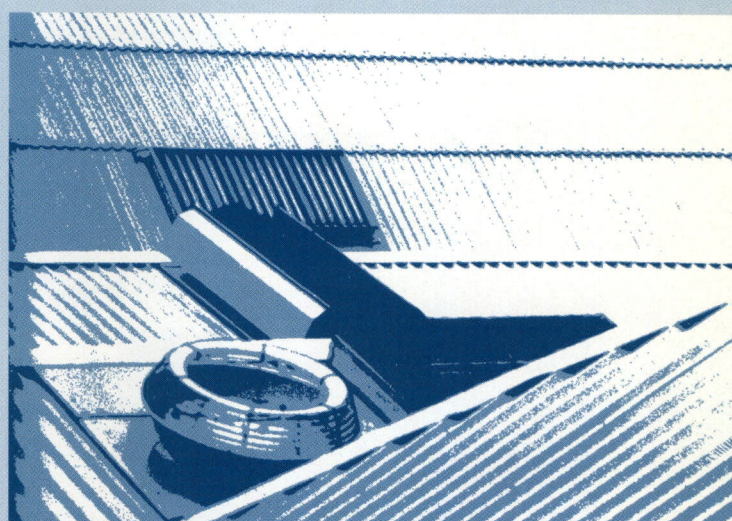
Maya 3 also features the astounding Paint Effects, introduced with version 2.5, which enables you to create complex natural detail such as grass, hair, forests, flames and so on without resorting to time-consuming modelling

and rendering. Paint Effects act like 3D objects but can be drawn in 2D within minutes, and render in a fraction of the time.

Game designers will be interested in *Maya Builder*, a subset of *Maya Complete* aimed specifically at game developers and level builders. Incorporating many of the features of *Maya*, together with the *Maya API*, enabling you to completely customise and extend the programming environment to fit all your development needs. Whatever your 3D needs there's a version of *Maya* to suit them.



Check out Alias|Wavefront at [w] www.awsgl.com



Images such as the 360-degree panorama (top) and the still from an animation (above) are stunning examples of what can be done in *Maya*. At the show you can check out all the new features of the brand new version 3.

Wacom

Still using a mouse to design? You don't know what you're missing. Check out Wacom's range of graphic tablets at *Computer Arts Live 2000* and discover the difference...

Wacom is the worldwide leader in the development and manufacture of graphics tablets systems, as has been proved by their consistently high scores in *CA* over the years. Whatever and however you create, its tablets are geared towards your way of working.

At *Live 2000*, you can see how Wacom's tablets fit into the overall design workflow, from initial design to outputting for print or Web. The company's hourly presentations will be focussing on specific workflow areas using packages such as:

- Image manipulation (using *Photoshop*)
- Illustration design (with *FreeHand* and *Painter*)
- Web (using *Dreamweaver* and *Fireworks*)

Products demonstrated will include the Intuos Professional tablet range, with sizes from A6 to A3 (including the brand new range of translucent graphite designs); the best-selling Graphire cordless and batteryless mouse and pen set, available in six different colours; and also the PL-400, that next-generation, ground-breaking LCD tablet, which combines the



Wacom's new Graphire range is available in a variety of iMac-styled colours. Find out how to use them effectively at the show.

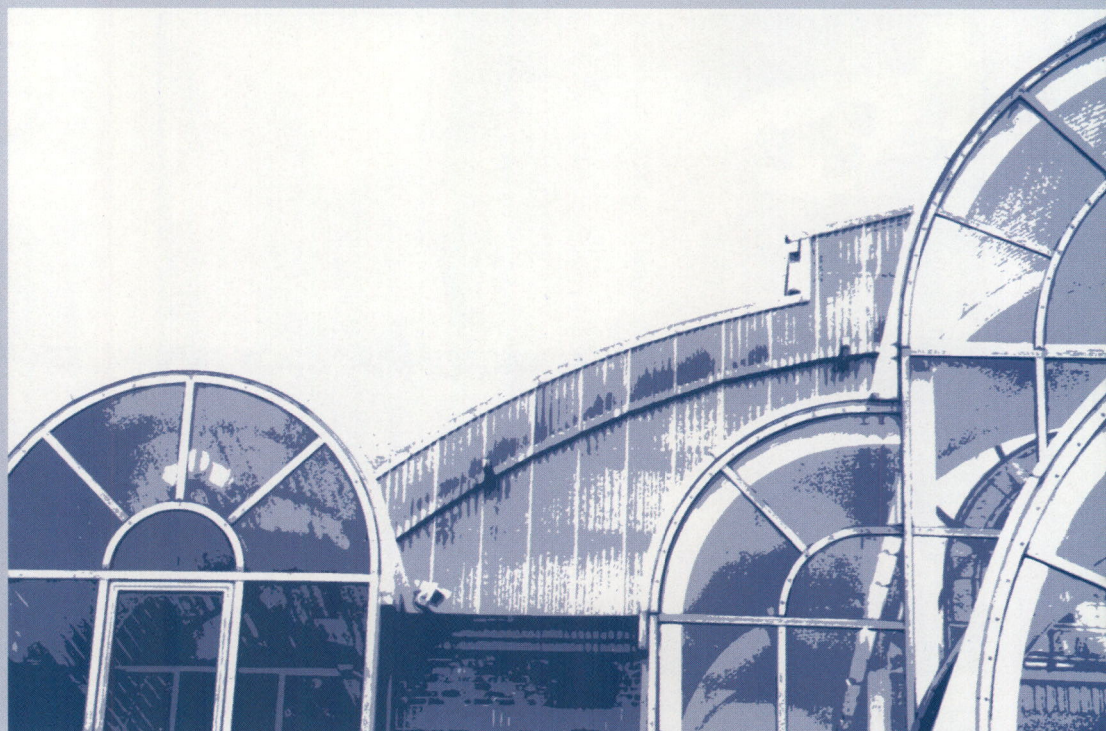
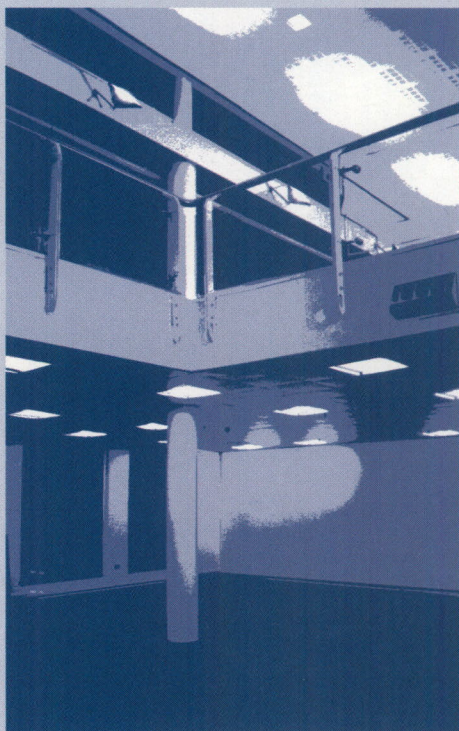
advantages of a pressure-sensitive pen with an active matrix display.

You'll also have a practical opportunity to gain new design skills and improve existing ones with Wacom's hands-on class sessions. There'll be one-on-one demonstration areas

and a manned support desk to answer your technical and design questions. If you've never used a tablet, find out what you're missing.



For more see [w] www.wacom.com





Discreet

Video effects, post-production, editing, 3D and character animation – this Canadian company has an impressive record for producing quality software...

Discreet (formerly Discreet Logic) has always been famous for its high-end video effects and editing systems such as *flame**, *inferno** and *edit**, but in the past two years it has also made a successful foray into the desktop Mac and PC market. Packages such as *paint**, *effect** and *3D Studio MAX* (a result of its merger with Kinetix) have shown that it's certainly possible to produce professional-quality applications that don't cost tens of thousands of pounds.

At *Live*, Discreet will be demonstrating its latest package *combustion** (reviewed on page 92). *combustion** is an effects, paint and compositing tool for PC and Mac that has been described as 'flame' for the desktop. And indeed *combustion** shares the same Academy Award-winning keying, colour-correction and

tracking technology as used in the ever popular *flame**, *inferno** and *flint**.

Feature explosion

*combustion** features resolution-independent, vector-based paint and animation tools, which combine the advantages of bitmap editing with vector scaling and editing. With extensive RAM caching and real-time feedback, you're able to make changes quickly and easily.

The application's object-orientated architecture keeps things flexible, and enables you to apply effects to a 3D object, a film clip or a bitmap. True 3D perspective positioning and animation combines with a true 3D camera, unlimited light sources, raytraced shadows and reflections to create a hybrid 2D/3D environment. There's also extensive integration with *3D Studio MAX* for more complex motion paths and effects.

Best-selling software

The latest version of *3D Studio MAX* will also be demonstrated. *MAX* is the world's best-selling 3D modelling and animation package, combining ease of use with a massive feature-set, unlimited extensibility through plug-ins and a robust object-orientated architecture.

Version 3.1 includes many enhancements over 2.5, including a totally customisable interface, extended scripting, a rewritten renderer with numerous new shading types, expanded support for game developers and the ability to reference external scenes or objects.

At the show you'll be able to see an exclusive preview of new technology being incorporated into the next version of *MAX* – we can't tell you any more than that at the moment! You'll also be among the first to see the latest release of *Character Studio*, version 3. *Character Studio*

is the innovative footstep-driven plug-in for *MAX* that makes character animation quick and easy, yet immensely powerful.

Find out more at [w] www.discreet.com



Discreet's *3D Studio MAX* is used throughout the 3D industry, such as *Tomb Raider* (top). At the show you'll be among the first to see its amazing new video and paint effects package, *combustion**.

Exhibition map

These are the exhibitors who have booked at the time of going to press. For up-to-date details, check the Website at [w] www.computerarts.co.uk/live...

Business Design Centre, Islington • 12-14 September

Gallery Hall, 52 Upper St, Islington Green, London.
Tube: Angel or Highbury & Islington

1: Macromedia

2: Discreet

3: Wacom

4: Adobe

5: Alias|Wavefront

6: TBC

7: Video Group

8: Alias|Wave front

9: Main Stage

10: Hisoft

11: Pixel

12: TBC

13: Napp

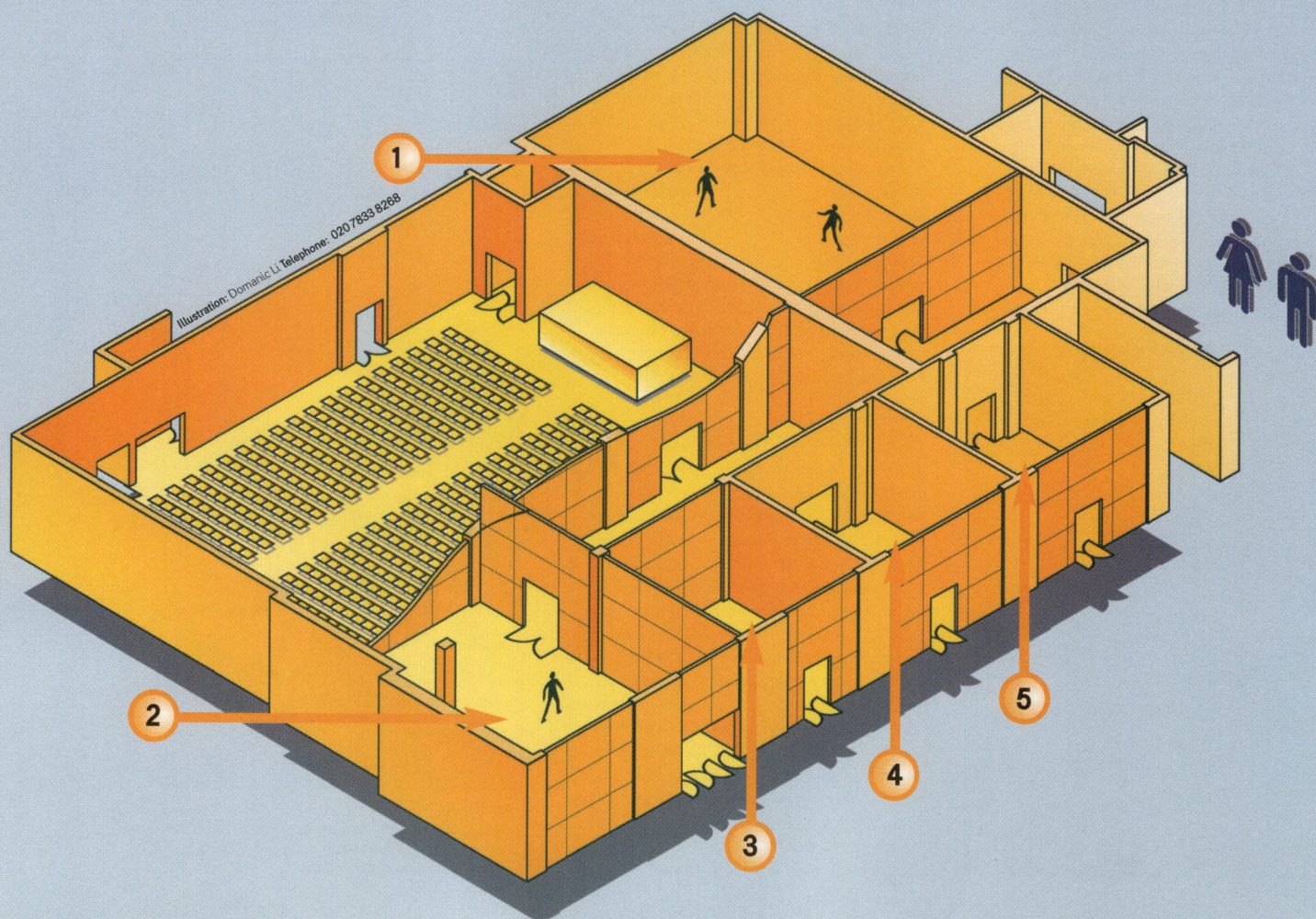
14: Metro New Media

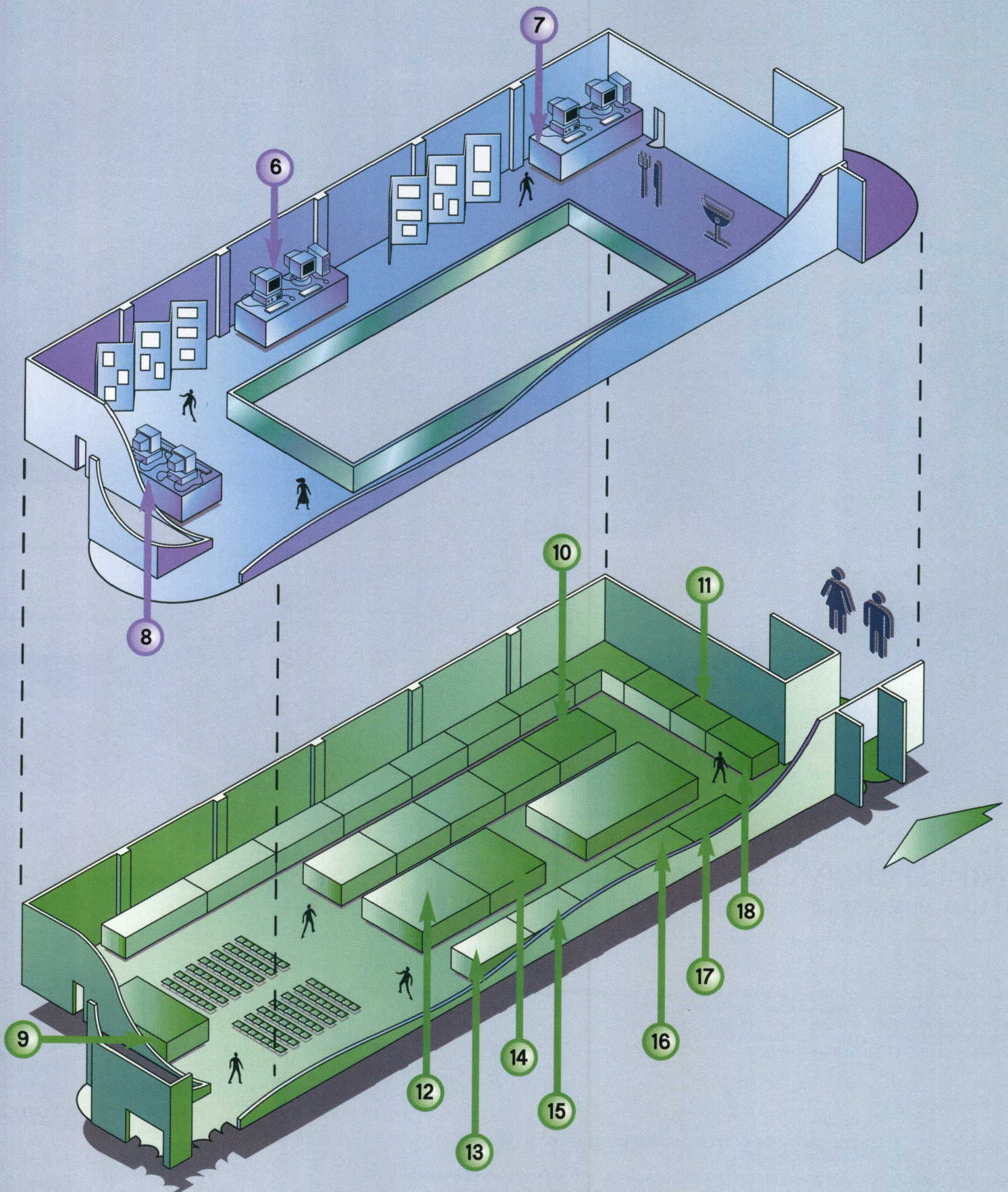
15: Hoxton

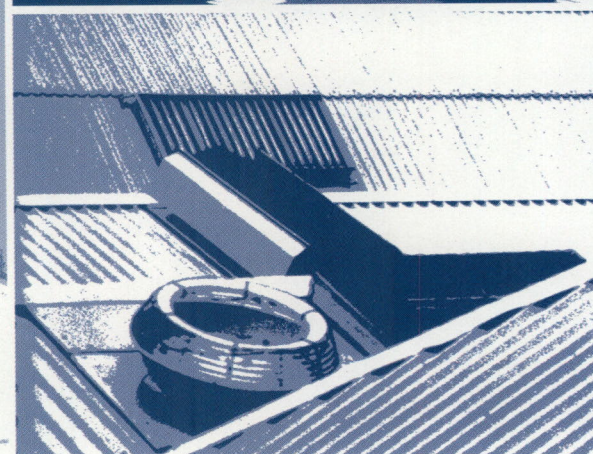
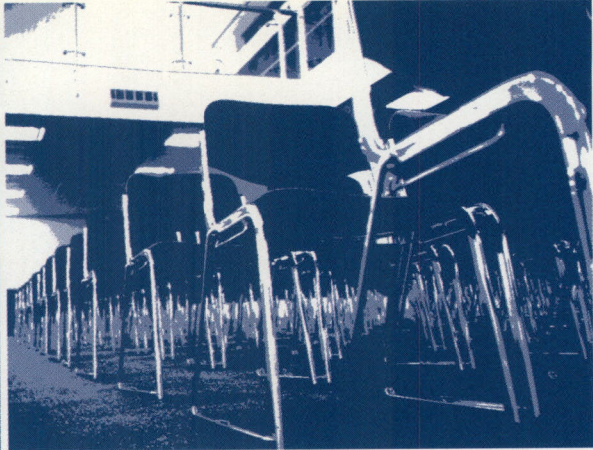
16: Vectorscape

17: Chinal Technologies

18: Pearson







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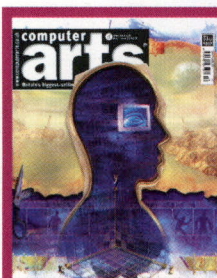
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Photo opportunities

Once the frowned-on tool of the lazy art director, stock photo libraries are fast becoming a designer's best friend...

It's a grey rainy afternoon, you've less than a day to finish your *Take Your Laptop on Holiday* feature, complete with opening shot of a perfectly lit Hawaiian beach and bikini-clad model with the latest iBook. And you have a problem — no model, no photographer and about enough budget to get you a train ticket to Weston-super-Mare.

Until recently, you'd have been very lucky to avoid a clichéd solution to this particular dilemma. Stock image libraries traditionally meant poor choice, laborious manual searching and physical delivery that ate up time you just didn't have. But digitisation changed all that; a huge database can be searched in the blink of an eye and you can have an image on your desktop in minutes. Stock libraries are no longer the refuge of the lazy designer. Clichés are becoming hard to find and inspirational solutions are abundant and accessible.

Best of all, the industry is taking greater pride in its collections than ever before. Employing photographers such as Ray Massey, Frank Herholdt and James Cotier has put Tony Stone Images at the forefront of creative trends in visual imagery, for example. And Rex Features' daily updating of its 12 million-image catalogue means you're only a phone call away from getting the best picture of Posh's new haircut or Liz Hurley's latest frock. Stock libraries have most certainly come of age.

Shopping for stock

There are currently three ways to buy images from photo libraries.

- You can find your image in the library catalogue, phone through the picture number to

the agency, who will either post a transparency for the next day or send it digitally via ISDN, which also handily eliminates the need to scan the image.

- If you can't find the desired image in your library of catalogues, then a manual search is necessary. This involves contacting the agency and giving a description of what you want, the agency will look through their entire stock and match relevant images to your search. Transparencies are posted so that you can make your selection the following morning.

- Lastly, and most efficiently, you can purchase your pictures via the library Website. After logging into the site, you type in your initial keyword search, before browsing through the results you can refine your keyword search to target the most relevant images. You then add these images to a 'lightbox' facility (a personalised folder of your chosen images). From the lightbox you then download a low-resolution 'comping' image which you can use for presentations prior to purchase. Once the final image is decided upon you can download the hi-res version of the image via FTP or ISDN.

The price of a search and the fee for the image

itself varies between libraries. The usage fee is affected by the type of licence you need to purchase for your publication or advertisement. The final fee is based on a number of factors, including length of print run, image size, placement, length of use and limits of geographic distribution. Some libraries (such as Corbis) will also let you purchase rights protection to keep competitors from using an image within a specified industry, territory or time period.

The advent of royalty-free collections via CD-ROMs and Websites has helped to increase the popularity of the stock shot even further. You no longer need to have lengthy conversations about image sizes, print runs and the like — royalty-free libraries such as those offered by PhotoDisc, Stockbyte and DigitalVision enable you to pay a one-off fee which entitles you to use any image from a CD selection without having to dip again into your budget, negotiate rights or organise delivery. The selection here is diverse too, ranging from Digital Vision's contemporary *ProtoType* CD all the way through to that bikini and beach cliché we were first after on *Sun, Sand and Sea*.

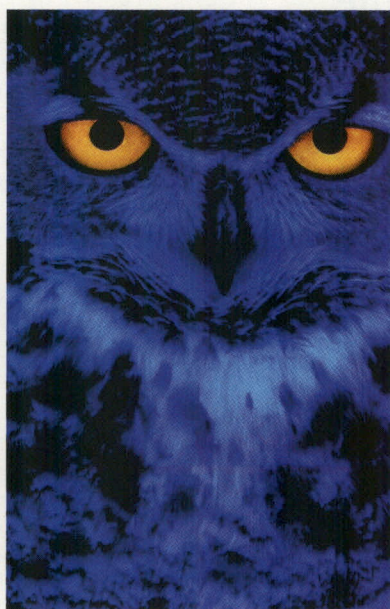
The stock shot is no longer the slacker's shortcut, it's now an essential part of your efficiency, so take stock and get creative! **CRS**



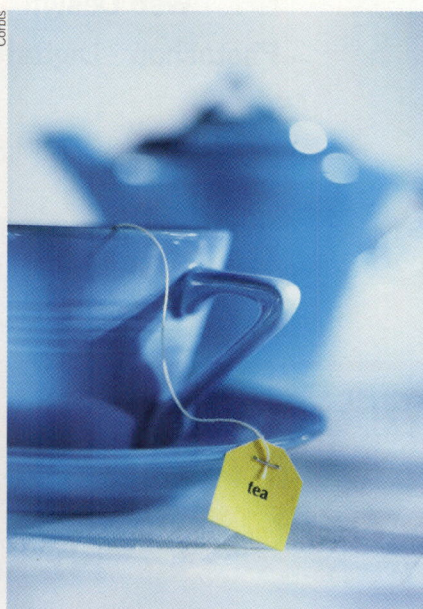
Stockbyte



Digital Vision



Corbis



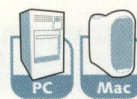
Taking stock of the situation: royalty-free image collections have changed the way we work with stock shots. The range of shots available is already unspeakably vast and growing at a rapid pace. But, best of all, once you've paid the one-off fee for the CD(s) you can use any image whenever and wherever you like thereafter.

Image libraries by specialisation

	Searchable Web facility	ISDN (fee)	Search/service fee	Royalty free collection	Web address	Phone number
Sport						
	Action Images	Yes	£50 (but depends on volume of pictures ordered)	£40	No	www.actionimages.co.uk 020 8885 3000
Established in 1983, this is one of the best sports collections available. The library covers all sports from boxing to the Boat Race, but their core strength is football. Featuring stock from training sessions to awards ceremonies, they have become the official photographers to ISL, FIFA's exclusive marketing partner.						
	Allsport*	Yes	Yes (negotiable)	negotiable	No	www.allsport.co.uk 020 8685 1010
Allsport has been at the forefront of sports photography for over 30 years. It is known to be the most comprehensive single collection of sports photography in the world and in 1988 was appointed the official photographers to the Worldwide Olympic Marketing Partners.						
Music and the arts						
	Redfern's Music Library	No	Yes (£30 for 3 images)	£25 but variable	No	www.redferns.com 020 7792 9914
This collection covers the whole spectrum of 20th Century music, with over 14,000 different artists and groups on their database. All music styles are represented including Rock, Pop, Jazz, Blues, Soul, Country, Folk, Gospel, Latin, World, Reggae, Punk, Rap, Opera and Classical.						
	AKG Picture Library	No	Yes (variable)	£20-£35	No	www.akg-london.co.uk 020 7610 6103
This collection comprises over 10 million artistic works, photographs, engravings and prints. Covering the arts, political and historical culture and classical music, they also represent the work of Erich Lessing, one of the art world's foremost photographers.						
	Arena Images	No	Yes (£30)	£30	No	www.arenaimages.com 020 7721 8540
Arena Images is both a photographer's agent and a specialist picture library for the performing arts and entertainment photography. The collection includes pictures from dance, theatre, pop and classical music, opera, circus, festivals and film.						
Science and the natural world						
	Science Photo Library	Yes	Yes (£30)	£20 (waivable with image usage)	No	www.sciencephoto.com 020 7432 1100
The leading specialist in science, medicine and technology imagery has categories in technology and communications, medicine, astronomy, satellite imagery, earth sciences, physics and chemistry, the environment and historical scientist portraits.						
	Ardea	No	Yes (£35 includes search fee)	£25	No	www.ardea.co.uk 020 8672 2067
This is one of the major collections of images of the natural world. They have captured some fantastic wildlife moments on camera from wild animals, birds plants, fish and domestic pets.						
Celebrity, news and press agencies						
	Rex Features	No	Yes (£30)	£35	No	www.rexfeatures.co.uk 020 7278 7294
Established in 1953, Rex Features has over 12 million images and supplies material to national newspapers, magazines and TV with a collection that is updated daily. It covers topics such as politics, pop, showbiz, science, humour and personalities.						
	Big Pictures	Yes	Yes (£35-£50)	£30	No	www.bigpicturesphoto.com 020 7250 3555
This library specialises in celebrity pictures and is likely to include images from Elton John's latest showbiz party to Britpop's hottest couple. The newest celebrity images are added daily and can be downloaded immediately from the Website for a fee of £5.						
Contemporary and archive						
	Photonica	Yes	Yes (£35)	£35	No	www.photonica.com 020 7278 4117
A stylish collection, its stated aim is to supply forward-thinking imagery to fulfill probable future requirements. The library also includes a catalogue of kitsch Plastrock images. Supply is mainly to ad agencies, publishers and record companies.						
	SuperStock	Yes	Yes (£40)	No	No	www.superstock.com 020 7494 0100
The collection includes, classic and contemporary art, illustration and photography as well as a massive collection of vintage and retro photography. They have recently introduced 'express pricing' which offers the best of both worlds - fixed pricing and liberal terms that make royalty-free attractive, but with rights control offering you control over how an image is used in your industry.						
	Tony Stone*	Yes	Yes (£30)	£34	No	www.tonystone.co.uk 0800 096 2900
Stone's aim is to anticipate creative trends in its quest to represent universal subjects in unusual ways. With offices in over 60 countries, they produce contemporary photography for the advertising and design industries. Stone's art directors oversee at least 50 shoots each week and outdated images are frequently culled from the collection.						
	Corbis	Yes	Yes (£28 for first 2, £10 thereafter)	£28	218 CDs	www.corbisimages.com 0800 731 9995
Corbis claims to have the largest digital collection on the planet. The Corbis portfolio ranges from fine art to celebrities to everyday life. Sygma, a division of Corbis, is a large collection of news and celebrity event photography. The collection is split between traditional licensed pictures and royalty-free, with over 40,000 single images and 218 CDs.						
	DigitalVision	Yes	Yes (£10 but free downloads)	No	130 CDs	www.digitalvisiononline.com 020 7378 5555
DigitalVision has the largest selection of high-quality royalty-free images available. They've raised the standard of the royalty-free image, launching collections such as Fusion (30 CDs) and Voice (28 CDs). The company is set to enter the moving footage sector this year with Motion, a collection of 24 broadcast titles.						
	PhotoDisc*	Yes	Yes (no fee)	No	Yes	www.photodisc.com/uk 020 7428 6103
PhotoDisc has been providing high-quality royalty-free stock since its launch in 1991, with over 160 thematic CD collections, the entire collection is available on the company's award-winning Website. The range spans business and location shots to mixed media, backgrounds and animations.						
	Stockbyte	Yes	Yes (no fee)	No	94 CDs	www.stockbyte.com 0800 90 91 901
Stockbyte has a royalty-free collection of at least 94 CDs (each with 100+ images) ranging from £160-£300. Stock ranges from lifestyle and sport CDs to character and occupation shots.						

Note: * Getty Images owns the following brands: Allsport, Image Bank, PhotoDisc, Hulton Getty, Eyewire, FPG, Illustration Works, Artville Stock images, Bridgeman Art Library and Food Pix

Adobe Illustrator 9



Enjoy unfettered vector transparency and the tightest *Photoshop* integration yet

Price

£316
upgrade £111

Company

Adobe

Telephone

020 8606 4001

Website

www.adobe.co.uk

Features

- Create EPS vector illustrations
- *Flash* animation and SVG export
- Live transparency for shapes and text
- Colour optimisation for export to the Web
- Integration with *Photoshop* PSD format

System

PC: Pentium • 64MB RAM • 105MB hard disk space • CD-ROM drive • Windows 98/2000/NT 4

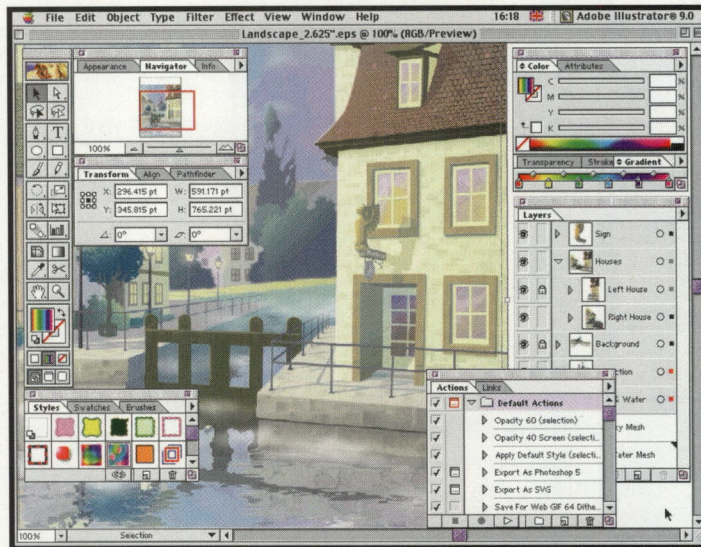
Mac: Power Macintosh • 64MB RAM • 105MB hard disk space • CD-ROM drive • OS 8.5 or higher

Adobe *Illustrator* and its arch-rival Macromedia *FreeHand* can at last shake hands and go their separate ways. After years of trying to do the same thing, the two vector illustration packages have found very different directions. If *FreeHand* is increasingly a vector add-on to *Flash* and *Director*, the new *Illustrator 9* has developed into an astonishingly powerful *PostScript*-clean design package for print and Web, and an ideal partner for *Photoshop 5.5*.

Before focusing on the *Photoshop*-relevant issues, let's take a look at the other key new features in this latest upgrade. Principal among these is transparency. Not only has Adobe finally got around to putting proper transparency effects into *Illustrator*, the company has done a brilliant job of it. Unlike the transparency lens effects of most other drawing packages, *Illustrator* treats transparency as just another object attribute alongside things like colour or line weight.

Slide away

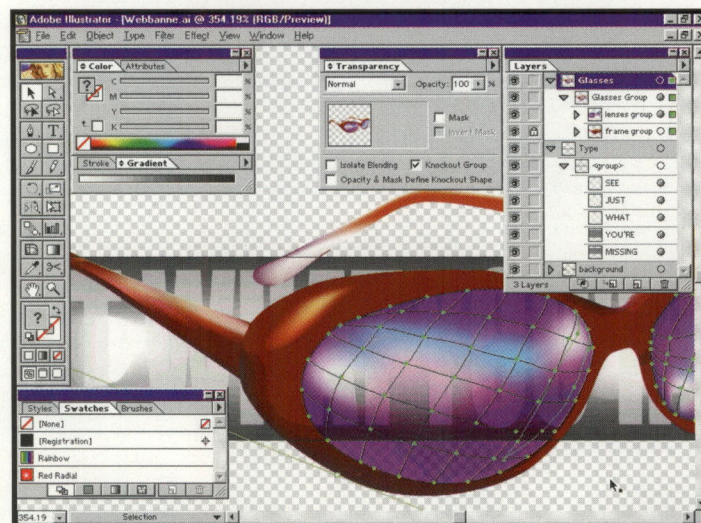
To make a selected object transparent, all you do is drag the Opacity slider in the new Transparency palette — it's as simple as that. This works equally for vector objects, groups, gradients, patterns, textures, texts and imported



There's a distinctive Adobe look and feel to the interface with many tools and palettes common to *Photoshop*. But note how the Layer palette shows nested objects.

bitmaps. More importantly, you can also apply transparency masks over any selected object or group. This means you can use greyscale gradients as masks just like you can in *Photoshop*, but this time it affects live vector artwork. We say 'live' because none of these Opacity or Mask controls changes the nature of the original vector objects, which remain editable at all times.

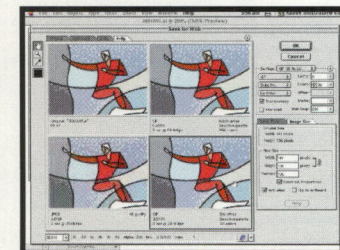
Similarly, you can use objects as cut-out masks. Anything can be a mask, including other vectors and groups, live re-editable text and even bitmap brush strokes brought in from *Photoshop*. You can copy anything from your *Photoshop* canvas to the Clipboard and then paste it directly into your *Illustrator* mask layer. The entire conversion process is handled automatically.



Anything can be made transparent in a variety of different ways. Here we've used *Illustrator's* Gradient Mesh feature to build a live transparency mask for these sunglasses lenses.

It's transparent

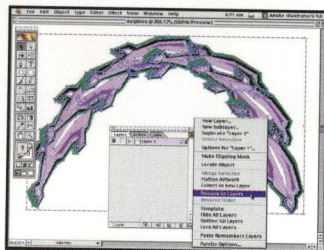
Because *PostScript* can't handle transparency natively, *Illustrator 9* lets you play with transparent effects on-screen and then processes the artwork when printing or exporting to EPS format as a combined vector-and-bitmap image without touching the



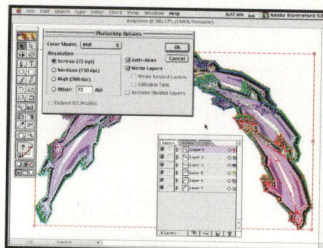
Recognise this Save for Web dialog window for image optimising compression? It's remarkably similar to *ImageReady*.

Layers to animation frames

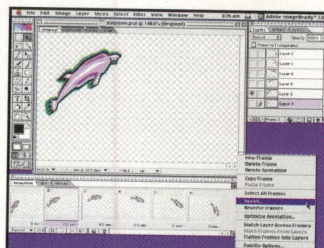
Convert *Illustrator* graphics to animated GIFs with ImageReady



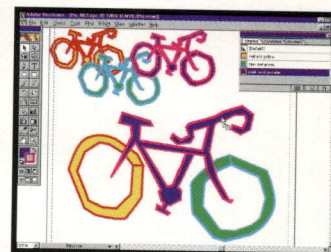
1 We've duplicated this vector graphic of a dolphin several times and then arranged them in a fairly rough visual sequence. To start with, the objects are all on the same layer, overlapping each other. From the Layers pop-up menu, select Release to Layers.



2 Since each dolphin was a grouped object, they are sent to separate layers created on the fly. Here the layers are colour coded. Now choose Export from the File menu, then select *Photoshop 5* (PSD) format and make sure Write Layers is ticked.



3 We can immediately open this new file from within *Photoshop 5.x*, but here we've brought it directly into ImageReady. From the Animation palette pop-up menu, select Make Frames From Layers and start working on your animation, changing times and tweening frames.



Save stroke and fill Styles and re-apply them to other graphics and update all instances with just one click.

matter of being able to bring in bitmap images without saving them as TIFF or whatever; when *Illustrator* imports a *Photoshop*-native file, it maintains its layer structure. The individual image layers can be edited as individual objects. Even layer masks are recognised as such, maintaining cut-outs which drop out the background and so on.

This can work in the other direction too. Now with *Illustrator 9*, whenever you export to *Photoshop 5* format, it's possible to maintain text as a live-editable object. As long as text is in its own layer in *Illustrator*, *Photoshop* will pick it up and put it in a text layer complete with its original font and colour settings.

Closer than close

We can't say that integration between *Illustrator 9* and *Photoshop 5.5* is exactly tight, but it's definitely a lot closer than it has been in the past. Any experienced *Photoshop* user ought to find *Illustrator 9* reasonably quick to learn thanks to its similar interface.

But the ability to play with *Photoshop*'s plug-in filters and enjoy almost complete layer compatibility between the two applications makes them perfect companions. **CAWS**

Verdict



Speed
Value for money
Ease of use
Documentation



For: Transparency and Web graphics done properly • Very useful links with *Photoshop 5.5*

Against: Many features wasted on print-only designers
• Transparency isn't quite as good as *Canvas 7*

This new approach for *Illustrator* is a breath of fresh air, and Adobe has really filled its lungs

original. It's a bit like applying the Pathfinder filter effects at the point of printing, while anything too difficult to repath as vectors gets turned into a high resolution bitmap. You can even set the bias between vector and bitmap conversion on a sliding scale in the program Preferences.

This new approach for *Illustrator* is a breath of fresh air, and Adobe has wasted no time filling its lungs. It means you can now work more efficiently with *Photoshop*-compatible plug-in filters on imported bitmaps, and now apply them to vector graphics too. A new Appearance palette lets you build up these live effects, changing their settings and undoing individual effects at any time. Also included are *Photoshop*'s live drop shadows and glow effects which, like all the others,

can be applied to text as well as graphics. Hard edges around a vector object can even be feathered. Naturally, the underlying vector nodes are unaffected and ready for re-editing.

Colour me

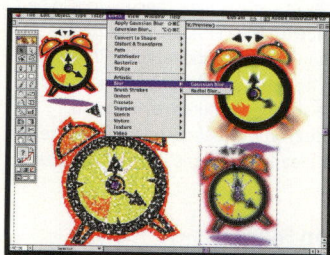
Inevitably, *Illustrator*'s Web tools have been beefed up. You can now work exclusively in red-green-blue mode (as opposed to CMYK mode for print graphics), call up Web-safe colour swatches complete with Hex codes and use 'pixels' as a standard measurement. You can change the default page outline at any time to whatever size you want, which is essential for creating pixel-accurate graphics and banners.

Most striking of all is the Save for Web dialog window, which is exactly the

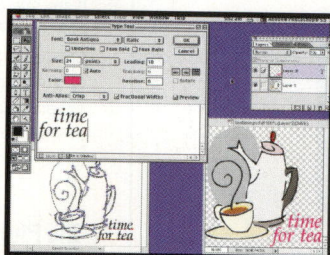
same as the one in *Photoshop 5.5*'s ImageReady. This means you can resize and rasterise vector artwork to Web bitmap formats with extensive compression options, live previews and filesize/download estimates. But if you want to see how your vector graphics might turn out as Web graphics while actually working on them, you can switch to 'pixel preview mode'.

It's now easier than ever to export *Illustrator* graphics to animations. Not only can you export sequences to *Flash* format (either directly or via Adobe *LiveMotion*), the updated *Photoshop 5* export filter means all aspects of layer information remain completely intact. So your *Illustrator* layers exported to PSD format can be converted instantly by ImageReady to frames for producing animated GIFs. *Illustrator 9* is also the first key drawing package to support the emerging XML-based SVG (scalable vector graphics) Web format for resolution-independent and font-centric graphics right within Web pages.

The ability to exchange with *Photoshop 5*'s native format brings a host of other benefits too. It's not just a



Not only can you work with *Photoshop*-compatible plug-in filters, but apply them to vector artwork and still edit them again after.



If you put *Illustrator* text in its own layer, *Photoshop* will convert it to a Text layer when importing the native *Illustrator* document.



Layer information from native *Photoshop* files is recognised in *Illustrator*, including layer masks for cut-outs as shown here.

Web Guide *[PhotoShop]*

Searching for that vital plug-in? Need help with Layers? Check out our essential guide to the best *Photoshop* resources on the Web... there's all sorts of *Photoshop* malarkey out there...

Useful Resources

Adobe

[w] www.adobe.com

There is simply no better place to start than at the home of *Photoshop*. Adobe's vast range of *Photoshop* info, patches and tutorials will be enough to satisfy even the most hardened user. Also take a look at the extensive *Photoshop* gallery section, which showcases 40 of the best designers and design houses using *Photoshop* today.

Adobe Forums

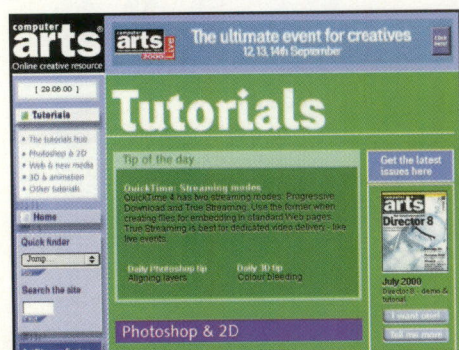
[w] www.adobeforums.com

Having problems with lighting? Beating yourself up over RGB? Well fear not, because Adobe has set up a user forum precisely with the "user" in mind. Exchange ideas, give and receive advice, and generally chat about all sorts of *Photoshop* stuff. It's more than likely if you're stuck on something, then somebody here will have the answer.

Computer Arts

[w] www.computerarts.co.uk

With up-to-date *Photoshop* news, comprehensive downloads and tutorials from *Computer Arts* magazine,



At [w] www.computerarts.co.uk, you'll find a mass of *Photoshop* tutorials, as well as news, reviews and fantastic competitions.

our brand new Website is the perfect resource for everything *Photoshop* and more. Keep a eye out for our *Photoshop* tip of the day as well, it just might be the snippet of advice you've been looking for.

Computer Arts Forum

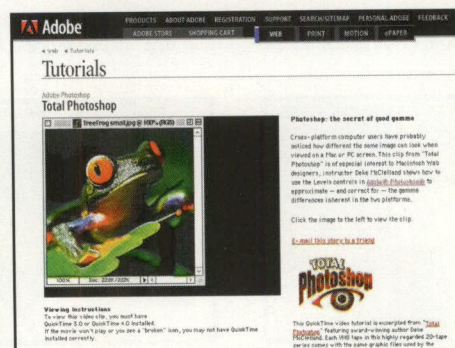
[w] www.delphi.co.uk/computerarts

See what's happening and share ideas with those in the know. If you've got a *Photoshop* or design question, then the *Computer Arts* team or some other knowledgeable visitor will probably be able to answer it. Discuss *Photoshop* and other issues in our chat rooms or simply seek inspiration by conversing with other *Photoshop* experts.

shredtheweb

[w] www.shredtheweb.com

Shredtheweb is a superb showcase of what sort of potential *Photoshop* has for Web graphics (ok, so not all of the site was made in *Photoshop*!). Created by Adobe itself, the site is purely a portal for showing off the manufacturers' and developers' hard work. It's not really much use to anyone unless you're wanting to buy Adobe products (unsurprisingly there's a link to their homepage), but Shredtheweb is extremely entertaining nevertheless.



Adobe's homepage offers info, tutorials and tips, there's a great gallery and you can also buy *Photoshop* at the online store.

Photoshop Central

[w] www.photoshopcentral.com

As the name suggests, this an amazing resource for *Photoshop* lovers everywhere. Whether you're a total beginner or a seasoned expert, there should be enough here to quench your thirst. With a forum, links to other *Photoshop*-orientated sites and a page detailing all the best training books and videos, you can't go wrong.

Phong.com

[w] www.phong.com

Phong.com not only has a bizarre name and a colourful interface, it also features some great imagery, superb *Photoshop* tips and tutorials as well as lots of useful information on *PostScript*. There's also (not surprisingly in the graphics community) a forum here where you can share ideas, give advice and discuss the phong.

Photoshop.org

[w] www.photoshop.org

Great resource with a genuinely personal feel to it. Recently bought out by Adobe themselves, *Photoshop.org* oozes quality. Some of the best tutorials on the Web can be found here. There's also up-to-date *Photoshop* news, info on actions, plug-ins and stock photos. If you're into *Photoshop*, get into this.

Planet Photoshop

[w] www.planetphotoshop.com

If any site is worthy of such a name, then this could be it. Planet Photoshop draws on *Photoshop* gurus to provide a collection of superb and original *Photoshop* tips and tutorials that are suitable for beginners and experts alike. The site also features reviews and in-depth information on *Photoshop*-related peripherals and training aids. Head off to Planet Photoshop today!

The Photoshop Foundry

[w] www.digital-foundry.com/index_photoshop.html

All sorts of fab stuff here, including another great archive of tutorials including some pretty nifty

Web-based lessons. The site is polished off with up to the minute news on plug-ins and *Photoshop*-compatible programs, a great workshop covering a wide range of subjects and a healthy download section.

Photoshop Cafe

[w] <http://photoshopcafe.hypermart.net>

A good range of free images, buttons textures and interface designs all available for download. A few half-decent tutorials on button making and type effects here as well, but the main feature of the Photoshop Cafe is the interface challenge, in which you can submit your best designs to provide inspiration everywhere. There's also surprisingly enough a *Photoshop* forum.

Craze Designs

[w] www.crazedesigns.com

Lots of Web-based tutorials here, in fact 35 *Photoshop* and *ImageReady* lessons, ranging from the simplest textures to the most complex of button designs. Beginner, intermediate and advanced users are catered for and there's info on books, a nice gallery and a *Photoshop* competition in which visitors are asked to submit any artwork produced in *Photoshop* with the chance to win some great prizes.

Stewart Studios

[w] www.stewartstudio.com

Whoever Stewart may be, his studio is certainly packed full of goodies. With many tips and tutorials plus free interfaces this site is a good resource for beginner to intermediate users wanting to make the most of *Photoshop* and *ImageReady* for the Web. There are links to plug-in sites and also a members area where once you've signed up you can access the 'secret stash' of buttons and textures.

Illustrator Resources

[w] www.illustrator-resources.com

Illustrator resources is one of those sites you'll just keep coming back to. Point your browser there now and you'll find over 200 links to other *Photoshop* sites containing tutorials, tips, plug-ins, brushes, actions and much much more. There's also links to general graphics sites where you can download an abundance of vector and bitmap clipart, fonts and utilities.

Fantasy Camera

[w] www.fantasycamera.com

Lots of fantastic tutorials here, including a great little lesson on how to emulate 3D renders in *Photoshop*. All relevant files are here for download too, so there's no worrying about setting up the image for the tutorials. There's also a great gallery, info on *Photoshop* books and a comprehensive links page.

The Complete Photoshop Internet Roadmap

[w] www.anagrama.com.ar/psiroadmap

As the name suggests, the Complete Photoshop Internet Roadmap is a thorough and in-depth



Alien Skin are the purveyors of the wacky *Eye Candy* *Photoshop* plug-in – visit their site for some mind-bending effects.

Photoshop resource for all users. There's an abundance of tutorials, tips, plug-ins, actions and info on just about everything *Photoshop*. There's also the opportunity to subscribe to a newsletter which delivers *Photoshop* news, book reviews and other useful information directly to your inbox.

Photoshop World

[w] www.photoshopworld.com

Not a site featuring tips and tutorials as such, rather a commentary on the annual *Photoshop* World expo in the US. Nevertheless, there's some interesting info here about the latest *Photoshop* developments as well as links to sponsors and a newsletter to subscribe to. This isn't a site that'll help you learn *Photoshop*, but if you want to find out the latest news, you need to go here.

NeoFrog

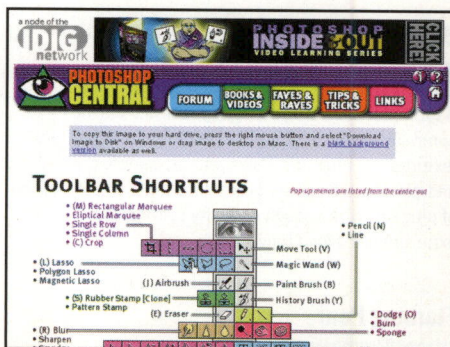
[w] www.neofrog.com

The oddly named NeoFrog certainly knows his *Photoshop*! Once you've surfed your way to his cyber-lily pad, there's oodles of info, tips and practical tutorials. Whether you need to create multiple mouseovers or embossed buttons in *ImageReady*, or have the urge to create ultra-realistic chains, screws and gears, NeoFrog can certainly help you.

DeepSpaceWeb

[w] www.deepspaceweb.com

By pointing your browser at DeepSpaceWeb you'll come across a fantastic site that is absolutely



As the name suggests, [w] www.photoshopcentral.com is a fantastic resource for all things *Photoshop*.

jam-packed with *Photoshop* goodies. Not only is there an astonishing amount of *Photoshop* tips, actions, plug-ins and brushes, there's also a message board, a great gallery and a monthly newsletter so that you'll never miss any vital *Photoshop* information.

Ultimate Photoshop

[w] www.ultimate-photoshop.com

This site describes itself as The Ultimate Compendium of Adobe *Photoshop* Sites (Maybe) and we think that analysis is just about spot on. Loads of links to filters and plug-ins, actions, tips and techniques and forums. Make sure you make your way here quickly though, as unfortunately it seems as though the site's life is about to run out any day now.

Dsigning.com

[w] www.dsigning.com

Tutorials galore here as Dsigning.com helps you achieve fantastic effects that you may have once only dreamed of. There's everything here, from TV scan lines to realistic lighting effects. There's also a great range of type-effect tutorials including a superb little lesson for creating metallic effects. Alternatively, you could take a peek at the download section or vote in the online poll. A great *Photoshop* site that shouldn't be ignored.

Savvy.net

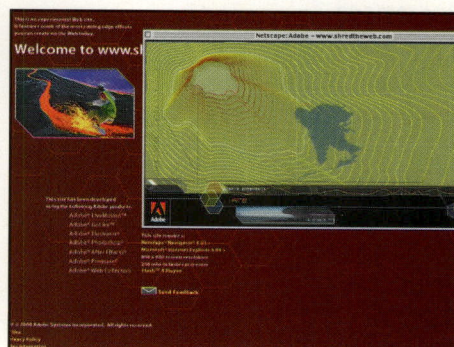
[w] www.savvy.net/photoshop.htm

The level of the *Photoshop* tutorials at Savvy.net range from beginner to intermediate, but, in saying this they are extremely enlightening and certainly worth a look. Learn how to create the illusion of depth with the airbrush tool or have a go at creating buttons using the gradient tool – it's up to you, but it's all good stuff.

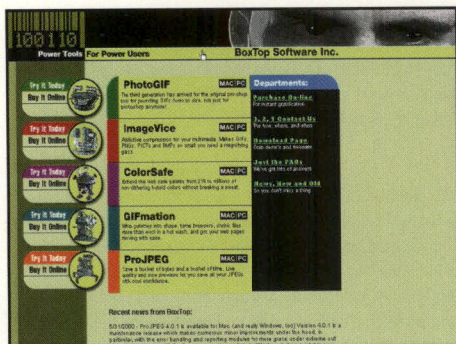
Photoshop Tips & Tricks

[w] www.graphic-design.com/photoshop/

The *Photoshop* section of graphic-design.com is an incredibly detailed, invaluable resource for any serious *Photoshop* user. Built completely around readers' *Photoshop* questions, there are some fascinating high-end tutorials (particularly on scanning issues and PostScript), in-depth interviews with the authors of *Photoshop* books, an interesting letters page and much more in the way of news, reviews and competitions to keep us extremely contented.



At Shredtheweb, see the awesome potential of *Photoshop* come to life. There's also a link to Adobe and all sorts of *Photoshop* info.



Try out BoxTop software's fascinating range of useful plug-ins – they're guaranteed to make your image-optimisation easier.

Photoshop Paradise

[w] <http://desktoppublishing.com/photoshop.html>
Doesn't quite live up to its name as a Photoshop Paradise but it does provide a good range of tips, tutorials, actions and plug-ins all for your viewing and downloading pleasure. There's also a good list of links to other *Photoshop* and graphics-based sites. Maybe not top of your bookmark list, but check it out anyway.

Scream Design

[w] www.screamdesign.com/graphics/photoshop/tips/index.html
A truly fantastic site. Crammed with text effects, image effects, tool tips, texture effects and Web optimisation guidance, Scream Design is a real delight. For added convenience you can download all the tutorials as PDFs or view them in a handy, easy-to-follow animated format. Point your browser in this direction now.

Plug-ins and Actions

Alien Skin Software

[w] www.alienskin.com
Whether you need baked earth or a bolt of blue lightning to spice up your mundane image, those crazy guys at Alien Skin software are bound to be able to help. You can get the latest news, purchase products, download patches and generally find out anything you need to know about these fantastic special effects plug-ins. There's even an Alien Skin forum in which you can share your nifty plug-in tips.

Andromeda

[w] www.andromeda.com
Buy, try out and get information on Andromeda's amazingly vast range of plug-ins and textures. There's some great stuff at Andromeda's homepage, including a novel feature, rather like Adobe's Web graphics service, in which you can upload an image and apply a filter, such as Blur, Reflections, Rainbows, Sketches, Watercolour and many many more. Perhaps not that useful in practical terms, but still great fun.

Auto FX

[w] www.autofx.com
Check out Auto FX's homepage for information on all of their plug-ins including the tool for adding special



Extensis produce many excellent *Photoshop* plug-ins. Check out the fully-working version of *IntelliHance 3.0* on your cover CD.

effects edges to your images – *Photo/ Graphics Edges*. All the usual stuff here, including demos, what the press has said about Auto FX's products and the ability to purchase plug-ins online. A basic site, but the demos are of the utmost quality.

Extensis

[w] www.extensis.com
Perhaps seen by many as the master of the *Photoshop* plug-in, Extensis' site is as thorough as its products. Take a look at the superb masking plug-in, *Mask Pro*, or if you fancy vector graphics inside *Photoshop*, check out the excellent *PhotoGraphics*. All of Extensis' *Photoshop* plug-ins are downloadable as either fully purchased products or 30-day trial versions from the site and all are intuitive to use, conjoining perfectly with the *Photoshop* interface. If you hunt hard enough you'll find some superb freebies too. Check out the totally free fully working version of Extensis's superb image-optimisation plug-in, *IntelliHance 3.0* on your coverdisc now.

BoxTop Software

[w] www.boxtopsoft.com
Pound GIFs down to size, compress PICTs, PNGs and BMPs, extend your Web colour palette and save your JPEGs for the Web with confidence all with BoxTop Software's versatile and – more importantly – extremely useful range of plug-ins. Download demos, buy online, read the FAQs and much more. All plug-ins are dual platform and all have their specific uses, so head on over there right now.

Sapphire Innovations

[w] www.sapphire-innovations
Cheap yes, but lacking in quality? Certainly not. The Sapphire Innovations homepage showcases the company's amazing range of crazy *Photoshop* filters, textures and plug-ins. Point your browser to the URL and download freebies, buy online, and sample a range of plug-ins with enough diversity to keep you experimenting for a long time to come.

Flaming Pear

[w] www.flamingpear.com
At Flaming Pear subtlety is certainly not the order of the day. But if you need a few plug-ins to create

outrageous twirls, swerves and glows, then this could be the site for you. Check out *Blade Pro* – a surface and texture generator – and quickly create tarnishes, glass effects and iridescence for that 'touchable 3D' look. You can download demos and buy online too.

Xaos Tools

[w] www.xaostools.com
Xaos tools' filters are obviously designed with the artist in mind. At the homepage check out information on Xaos Tools' latest range of plug-ins including *Segmentation* – a tool for converting photos into contours and patterns instantly, *Terrazzo* – a seamless tile generator filter and *TypeCaster* – a 3D Type plug-in. Buy at the online store, learn about the company, read about users of the filters and try out various demos – all within a clean, easy-to-navigate site.

Deep Paint

[w] www.deep-paint.com
Find out more about Right Hemisphere's *Deep Paint*, a plug-in offering dynamic 3D lighting and texture control for realistic natural media effects. Thick oil paints, bold acrylics and delicate pastels are all a breeze in *Deep Paint*. You can buy it here, view a superb gallery and check out other products.

Plug-in Head

[w] <http://pluginhead.i-us.com>
The oddly named Plug-in head invites you to pick his brains. Here we have a good list of shareware and freeware plug-ins and actions all neatly put together for your downloading convenience. There's also quite a bit of info on *Photoshop* and digital art in general, links to other plug-in and graphics-related sites and a sound tips section.

Zero-G Digital Design

[w] <http://actions.8mm.com>
As the URL suggests, this site sure packs a punch. Quirkily designed, it presents us with heaps of *Photoshop* actions by Zero-G Digital Design – all ready for download. With some fantastic and originally named type actions, such as *Disco Funk* and *Bend Me Baby*, actions.8mm is great fun. The site also features tips and a gallery of work.

Action XChange

[w] www.actionxchange.com
Exactly what it says on the tin. If you've got a ton of *Photoshop* actions that you'd like to share, then point your browser in the direction of Action XChange. Simply register, log in and the 1833 actions available for download could soon be yours. You can search for specific actions or simply browse the archive. There's also a member showcase and a forum to keep your cursor interested.

Plug-ins.com

[w] www.plugins.com/plugins/photoshop
Not exactly hard to hazard a guess about what is featured on this site... Yes, that's right, all sorts of

Photoshop plug-in related gubbins. Links to various manufacturers, up-to-date plug-in news and a list of the most popular *Photoshop* plug-ins make this site well worth a visit. Be sure to share your *Photoshop* likes and dislikes on the message board before you move on.

Sreenz

[w] www.screenz.de

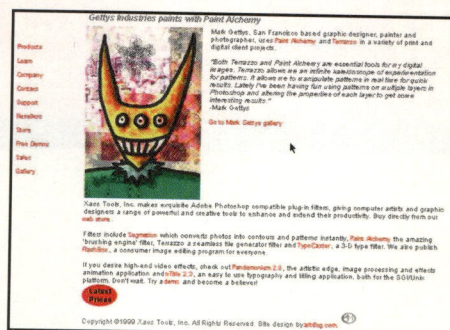
Head over to Sreenz for a website that's dedicated to 'creating cool looking effects with Adobe *Photoshop*'. Choose from a long list of unique actions, whether they be text effects, photo effects, textures or others. There's a forum here too, as well as a list of the top ten

downloaded actions so you can see what's hot and what's not. There's also the opportunity to submit your own actions.

Wacom

[w] www.wacom.com

A good graphics tablet is pretty much essential to any digital artist, and at Wacom's homepage you can view and buy the very best. You can also check out the excellent *Photoshop* tutorials, visit the gallery and download various Wacom drivers and plug-ins. But be warned, if you haven't already got a graphics tablet, you'll definitely want one after seeing the brilliant images in this gallery! **ca+s**



Try out the fantastic Paint Alchemy *Photoshop* plug-in at the Xaos Tools homepage. There's also a great gallery here.

Photoshop Books

Expand your library with three of the best *Photoshop* texts around today...

Mastering Photoshop 5.5 for the Web

Price

£29.99

Price

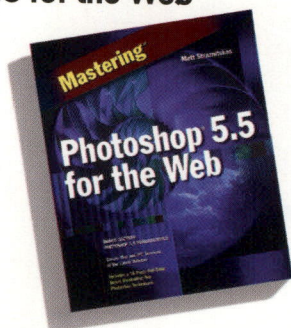
Matt Straznitskas

Publisher

SYBEX

ISBN

0782126057



In 20 highly detailed chapters, *Mastering Photoshop 5.5 for the Web* aims to take us on a journey through *Photoshop 5.5* and *ImageReady 2*'s excellent Web capabilities.

Starting with *Photoshop* basics such as Layer and masking techniques, this comprehensive guide builds up to a dramatic Web-based finale — dealing easily with such daunting subjects as JavaScript within

ImageReady and providing handy, yet detailed tips on general Web design. In fact there's a whole section dedicated to HTML and how to integrate your Web graphics into the code.

Clear and concisely written, this guide will definitely prove to be a godsend to wannabe *Photoshop* Web gurus while also being a handy reference book for those already in the know.

Bert Monroy: Photorealistic Techniques

Price

£38.99

Author

Bert Monroy

Publisher

New Riders

ISBN

0735709696



Real-world projects are the name of the game here as the author of the first ever book on *Photoshop* guides us through the skills and techniques he has acquired after many years of *Photoshop* handiwork.

If you're an intermediate-to-advanced *Photoshop* user then this book will prove invaluable — the techniques you are presented with are illustrated to perfection,

giving a fantastic insight into the photorealistic genius of Monroy.

There's also a fantastic (if a little small) gallery in which Bert Monroy takes an enlightening and entertaining look back at his computer art before the arrival of *Photoshop*. It's a truly fantastic read and more importantly you're likely to come out of reading this book with a feeling that you really have learnt something special.

Photoshop for the Web

Price

£19.95

Author

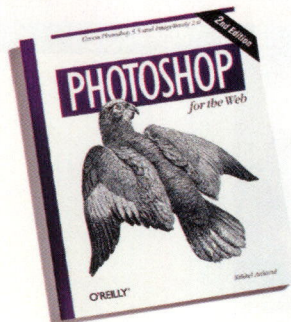
Mikkel Aaland

Publisher

O'Reilly

ISBN

1565926412

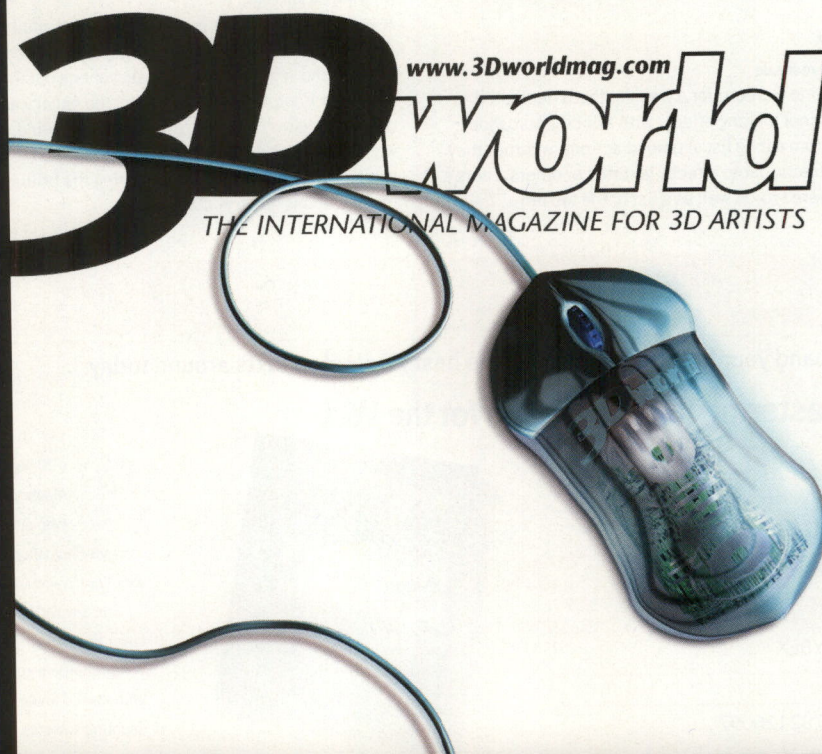


Best suited for intermediate to advanced users, *Photoshop for the Web* provides a complete and comprehensive guide to using *Photoshop* on the Web. Whether you want to use Adobe's powerhouse package to improve your Websites or are a traditional print artist looking to steer your *Photoshop* knowledge in another direction, this O'Reilly guide may very well be just the ticket.

Photoshop's new Save For Web feature is covered in-depth as is the history palette, and in addition there's plenty of coverage of the bundled Web graphics software package, *ImageReady 2*.

Highly readable and more importantly extremely informative, *Photoshop for the Web* is a definitive user's guide that should be sitting on every *Photoshop* aficionado's book shelf.

ISSUE 03
ON SALE 11.08.00



- **WEB 3D** exciting times for CG artists?
- **COMPUTER ARTWORKS** reinvents itself
- **REALITY BITES** compositing for ultra-realism
- **EXHIBITION** awesome gallery of 3D images
- **STUDIO TESTS** the SGI 230 Visual Workstation
- **TUTORIALS** Bill Fleming modelling masterclass
- **50 DIGITAL PATTERNS** pro textures by EKKO

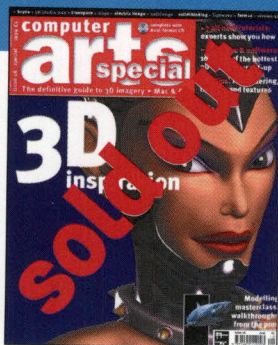
Images © Computer Artworks (above), GranadaMedia (below), Simon Clark (bottom middle)



all contents subject to change

Back issues [11/08.00]

All back issues cost £6. Postage free in UK. Add £1 per issue for European orders. Add £3 per issue for the rest of the world.



Computer Arts 3D Special – SOLD OUT

Be inspired by our latest 3D special. Our modelling section will improve your skills with tutorials on the creation of Bullfrog's Dark Mistress, a monster shark and an alien insect. Meet the makers of *Walking With Dinosaurs*, and visit Europe's largest motion capture studio at Audio Motion. Plus 63 tips on lighting and rendering. **CD** *trueSpace 3/SE* – a full 3D application (PC only), plus 10 DXF meshes from Picture Garden. Seven demos and showreels.



Computer Arts Web Special – COSB0007

It's 100% Web design, with 175 essential tips, 12 all-new pro tutorials and the secrets behind on-line interactivity revealed. Be inspired by the world's greatest splash screens, meet some of Britain's most cutting edge Web designers, and enter a whole new dimension with a look at 3D on the World Wide Web.

CD *Fireworks* – full Web graphics application (dual), plus NetObjects *Fusion 2.02* (PC only), a complete site design program, and demos including *Dreamweaver 3*.



Computer Arts DV Special – COSB0008

Enter the world of digital video, with a little help from our 101 professional tips. Discover how to create a pop promo for MTV for under £500. Follow our expert tutorials showing you how to edit your footage with style, and all the latest software and hardware is reviewed, with a special look at Apple's *Final Cut Pro 1.2*.

CD *MediaMania Video* (PC only), a complete suite for creating your own video effects. Plus quality royalty-free footage and effects, and a digital video demo collection.



Computer Arts 3D Special – COSB0009

Think 3D is too difficult for you? Think again. The latest 3D Special will explain the tips and techniques from beginner to advanced. There are tutorials for *LightWave*, *Maya*, *3D Studio MAX*, 83 tips for the top packages, and inspiring profiles from pros and amateurs alike. Plus, how to get a job in 3D, resources, and more.

CD *PIXELS3D/2.1.4* full version (Mac only), a complete tool for modelling, rendering and animating. Plus demos of *Cinema 4D XL 6*, *Bryce 4* and lots more.



Computer Arts Web Special – COSB0010

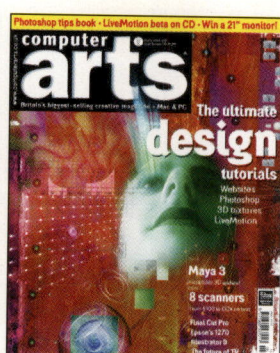
Our latest Web design special gazes into the stars and predicts the future of WAP, the technology that's bringing mobile phones and Web design together. Some of Britain's most successful Web design houses are profiled, and in addition to 71 *Flash* tips, we've got tutorials on *LiveMotion*, *Dreamweaver 3* and *JavaScript*.

CD *Trellix Web 2.5* and *Web Media Publisher* – Web design packages for PC, plus *Freeway*, a Web design package for Mac. Plus 100 *Flash* symbols from the Sparkle collection.



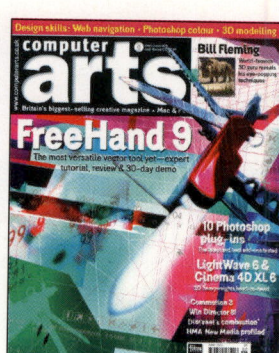
Issue 43 – SOLD OUT

Cinema 4D XL 6 tutorial, *InDesign* tips, eight 21-inch monitors tested. **CD** *Fusion 2* FREE & *Fusion 5* demo.



Issue 44 – Code CA044

Adobe *LiveMotion* beta, *Final Cut Pro* review, scanners round-up. **CD** *LiveMotion* beta & free fonts.



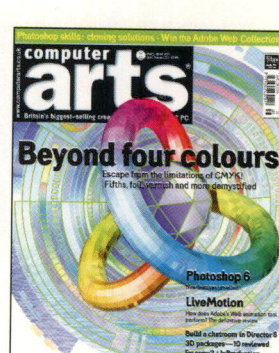
Issue 45 – Code CA045

FreeHand 9 tutorial, photorealistic 3D Skills, *Discreet Combustion**. **CD** *FreeHand 9* & *trueSpace* demo.



Issue 46 – Code CA046

Web-fuelled multimedia with *Director 8* plus Graduate Showcase. **CD** 30-day demo of *Director 8*.



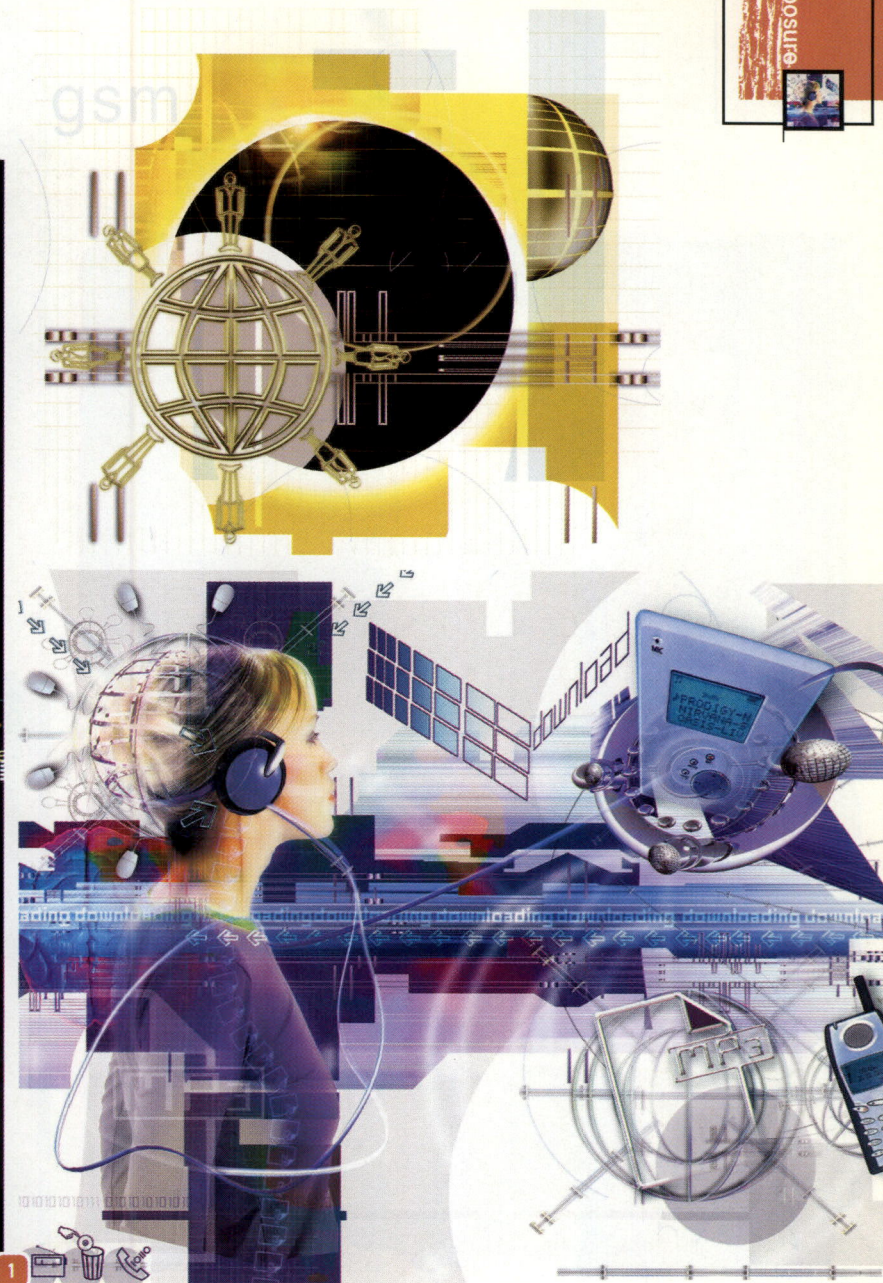
Issue 47 – Code CA047

Escape CMYK plus *Photoshop 6* revealed and cloning skills. **CD** 30-day dual trial of *LiveMotion*.

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Exposure^[11/08.00]



How to showcase your work

You saw it first in *Computer Arts*. Get noticed, get ahead...

Send your work to us along with a full explanation of your techniques and software, the titles of each piece, and your telephone number on the disk itself (featured artists are often approached for work). Images should be sent as PC or Mac TIFF or JPEG files on CD-ROM, Zip carts or floppy disks, and a hard copy is a great help. Apart from floppy disks, all entries will be returned. All contributions are submitted on the basis of a non-exclusive worldwide licence to publish, both in

printed and electronic form. Email your entries to: ca.exposure@futurenet.co.uk or post them to: **Exposure, Computer Arts, 30 Monmouth Street, Bath, BA1 2BW.**

Note: Selection and production does take some time so please don't inundate us with phone calls!

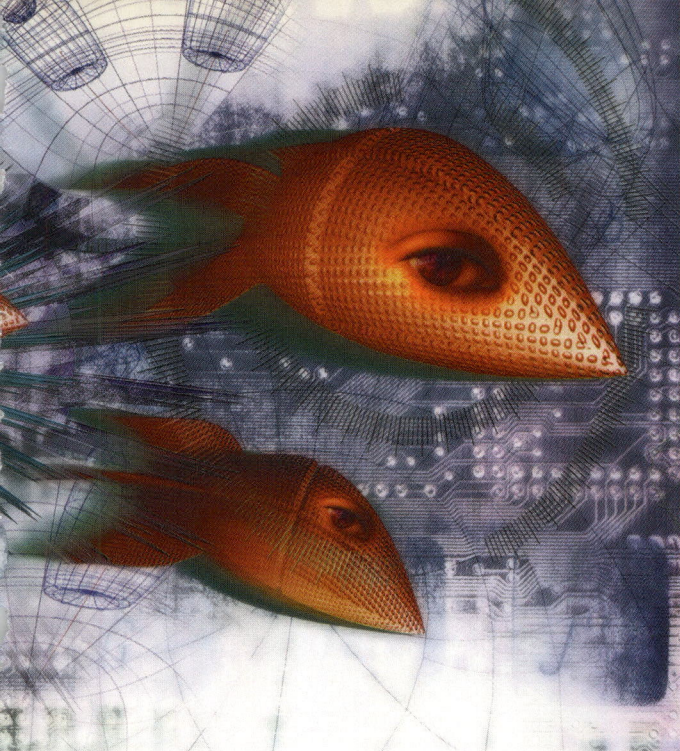
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1 Jacey

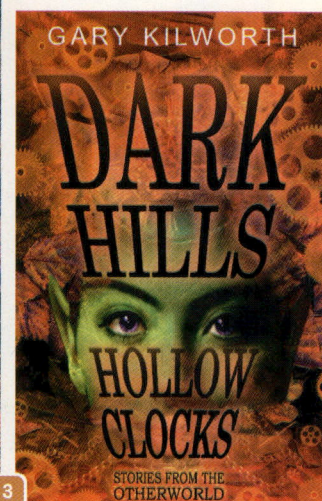
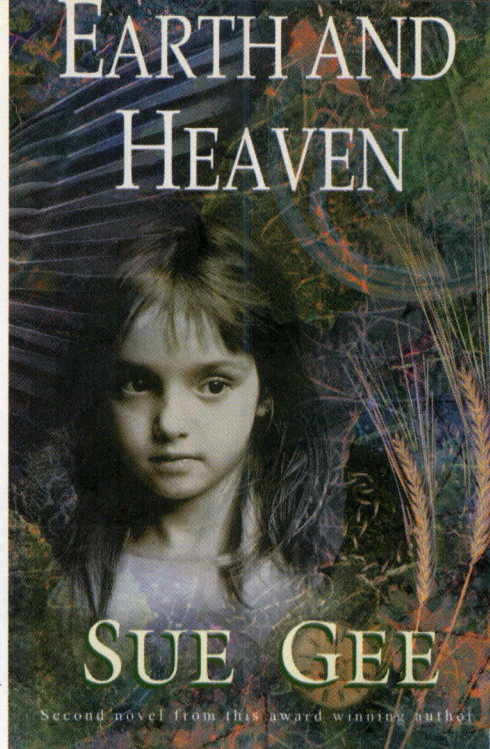
[t] 020 7231 4376
[m] 0958 243 365
[w] www.jacey.com
[w] www.jaroslav1.co.uk

Jaroslav1 and untitled work

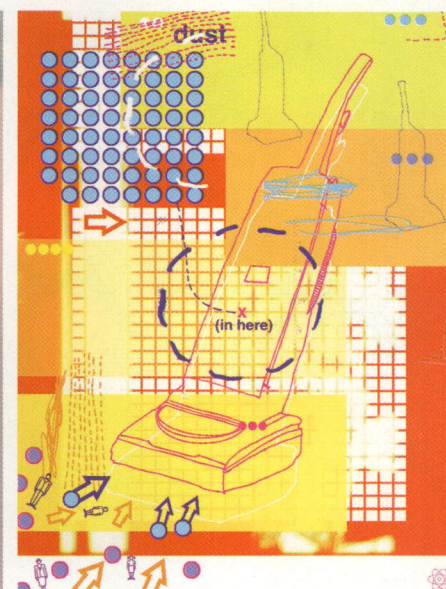
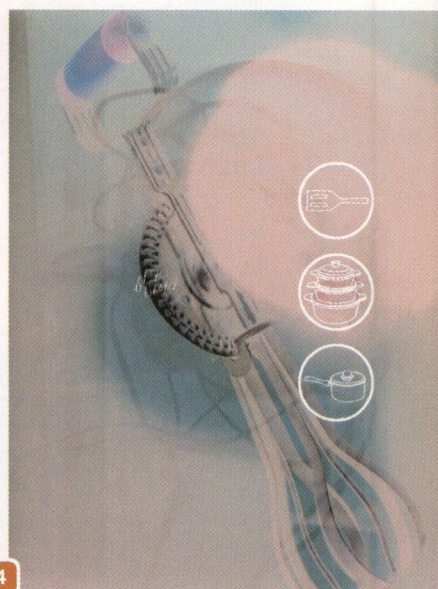
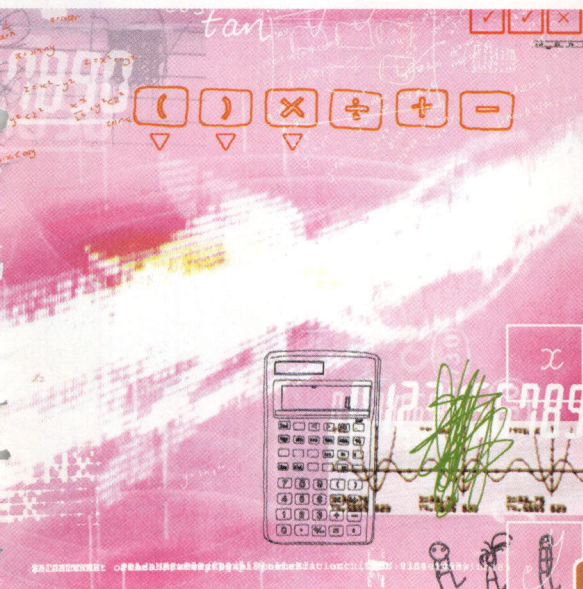
"I started using *Photoshop* over seven years ago, when it came bundled with an old Epson scanner. My like and dislike is the same, it's powerful and vast. You can use it for years and only use 20 per cent..." *Photoshop* may be powerful, but so is the hardware that Jacey — otherwise known as Jason Cook — uses, namely a Silicon Graphics workstation 320 with 500MB RAM, and a G4. Jacey was profiled in *Computer Arts* back in issue 17, and he's been busy with a client list that includes Motorola, BT, Lego and most book publishers, and he's now represented by an agent in New York and LA. Right now though, Jacey is also concentrating on personal work under the name Jaroslav1, as pictured here. "It's less commercial, with more photography and more straight *Photoshop*."



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printed with permission from Egmont Children's Books



3 Sandy Gardner

[t] 01539 534 941

[e] sandy@sandygardner.co.uk

Untitled

Sandy Gardner has been freelancing since 1997, when she graduated with a degree in Fine Art. A year later, the ball well and truly started rolling when she won the 1998 Adobe Calendar competition. With a CV that includes Amnesty International, Virago and Polygram Records, Sandy's 300MHz PII is rarely switched off: "In *Photoshop* the limits are endless," she enthuses. "I use loads of layers, but have 384MB of RAM to cope!" And cope it does, with a succession of CD and book covers, two of which are shown above. "I'm also illustrating a book about fairies with Catherine McIntyre, and an animation with Paul Landon for Channel 4," she adds. You'll find a profile of Sandy in issue 38 of *Computer Arts*, and more details at [w] www.sandygardner.co.uk

4 John Welsh

[t] 01224 315 134

[e] welshonemillion@hotmail.com

Untitled

When asked what influences his work, John Welsh comes up with a list of names, most of whom are comedians: "I love what Tomato does — the emphasis on new ideas," he adds. The result is work that blends humour and originality, as shown above: "They're stock images I did for Digital Vision, for a CD titled *Things We Do*." All of John's work starts out on a G3 housing 300MB RAM: "I use *Photoshop 5.5* loads, especially the Transform tools and layers." So what has he been doing since his profile in issue 42? "Freelance work for the Worth Global Style Network Graphics Directory. I've designed a Website for Streethreds clothing store. Oh, and skateboarding..." You can see John's work at the Fusion section of [w] www.digitalvisiononline.co.uk and at [w] www.wgsn.com



1



1 Pudding

[t] 0113 275 9614
[e] pudding@lineone.net

Bad Dream and Space Flowers

Since he began freelancing in 1996, James Green has gone from Pudding to Pickled Egg: "I've produced illustrations for magazines, books, Websites, postcards and CD sleeves. Since my profile in *Computer Arts* (issue 39) I've been involved in the 'fontmonster' typeface foundry project, but my latest work has been for a record label called Pickled Egg. I've just released my debut album under the moniker Big Eyes, and I'm now designing an album sleeve for Farina, also on this label..." The images above are also album and CD covers, and were created in *Photoshop* on James' PowerMac 7600: "I scanned hand-drawn images and put them together using Layer Options. There's nothing I dislike about *Photoshop*, apart from the overuse of filters and plug-ins..."



2

2 Richard May

[e] richmay@dircon.co.uk
[t] 020 8347 8258
[m] 07771 753 619
[w] www.richard-may.com

Untitled

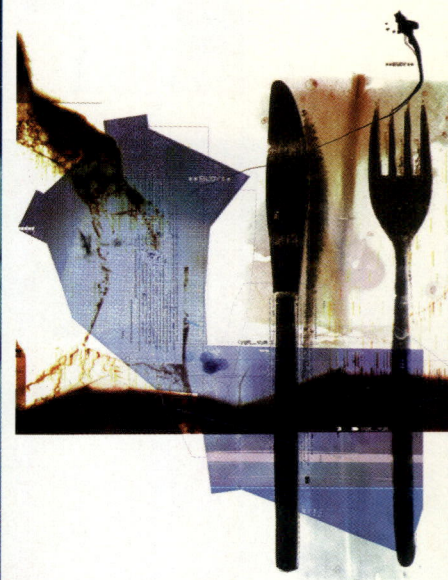
The image above was the cover of Design Week's 100 Design Consultancies annual supplement: "Produced on my G3 in *Photoshop 5*, it's a combination of scanned objects/images and bold vector-style graphic elements, created by applying fonts to an image at huge sizes." Richard began publishing his work two years ago "with a *Computer Arts* profile" (issue 26). His client list now includes Raygun, Wired and New Scientist, and on top of editorial illustration he's a member of Public Art Creative Consultants Ltd, where "my photography is put to commercial use". He's also involved in film work with RCA graduate Chris Sayer, the results of which will be exhibited at the Coningsby gallery in March 2001. Richard will be speaking at CA Live on 5 September.



3



4



3 Rod Steele

[t] 020 7354 569
[e] rod.steele@virgin.net

Motion spread and Promo postcard

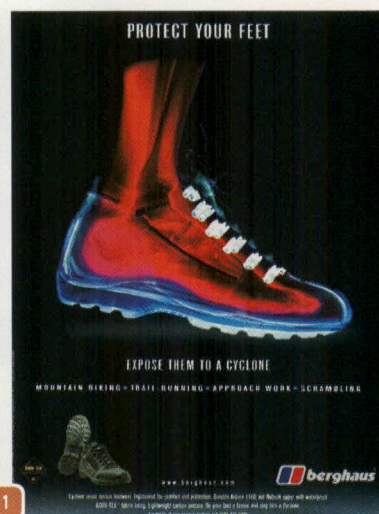
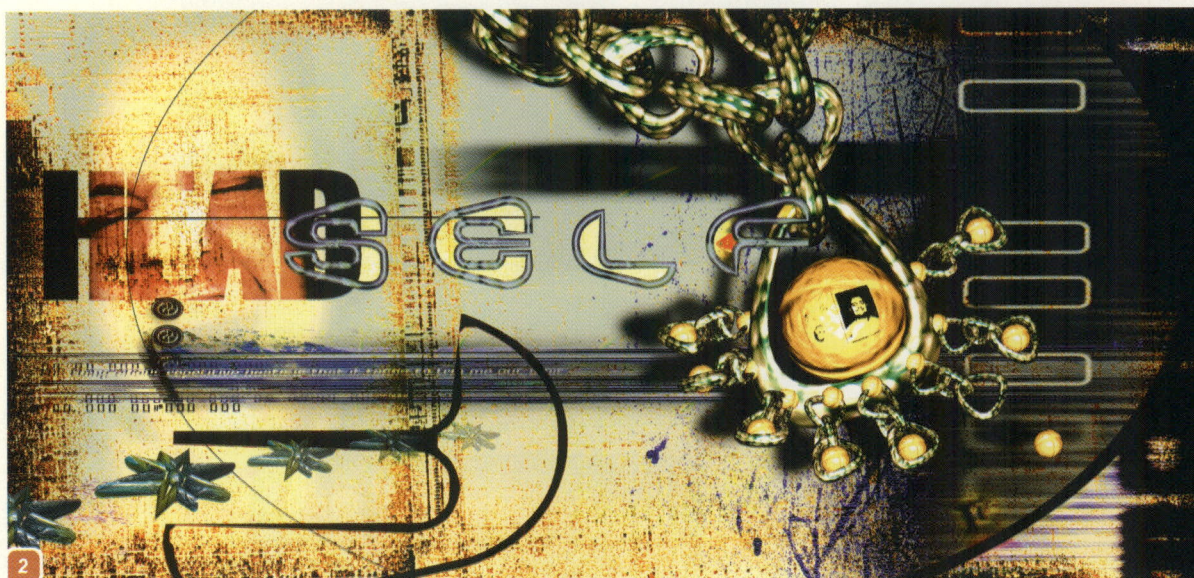
Another ex-profilee of *Computer Arts* (issue 43), Rod Steele has a varied CV: "I've done logos, ID and record sleeves for dance labels, CD covers for bands like the Dub Junkies, illos for *MacUser*, Director presentations..." Most of his work is produced in *Photoshop*, including the images above: "I do loads of work for Digital Vision," he adds, referring to the Wired collection that's due for release in October. When asked about his influences, Rod reels off a list that includes old copies of *Raygun* and "scraps of paper with distressed type and low-quality photocopiers in newsagents..." He works on a 450MHz G4 with 512MB RAM. Rod will be speaking at the CA Live show in September. His ongoing work can be seen at [w] www.digitalvisiononline.co.uk

4 Kerry Roper

[t] 07976 774 820
[e] roper_k@hotmail.com

Cure 01 and untitled

For designer and typographer Kerry Roper, good design is about knowing when to stop: "*Photoshop's* layering is fantastic, as long as there's an idea. The 90s saw an explosion of layered images, but when you overwork the options, the message gets lost. Now it's reverting to the structured Swiss approach..." Kerry is now with Miles Calcraft Briginshaw Duffy, a young agency that produced the breathe.com ads. Untitled is an illustration for Gary Rhodes' new cookbook, while Cure01 is personal work: "I use a G3 and iMac DV. Most of my textures are polaroid photography — the natural grain gives a filmic, organic feel. I also use Letraset, paper and photocopies." For more on Kerry's achievements, look back to his profile in issue 35 of *Computer Arts*.



1 RD2Media

[t] 020 7471 6700
[e] post@rd2media.com
[w] www.rd2media.com

Sketch and Untitled

RD2Media, formerly known as RD2 and Reptek, is a case of design agency meets repro house. The combined strengths of this London-based outfit — profiled in issue 31 of *CA* — has won it a host of projects, including work for Sony PlayStation, Speedo and Echo Records (Babybird). Add to this Sega Europe's Website, stacks of game packaging and CD covers, and you can see why it's on the lookout for staff, as Gary Haslam explains: "We need multimedia, graphic or junior designers." To create the Berghaus ad, images were comped, retouched and coloured in *Photoshop*, with Layer Options and Layer Masks used for blending. "For Sketch, we imported artwork into *Photoshop* to Blur, Distort, added highlights and flares." If you're interested in a job, drop them an email.

2 Ed Denson

[t] 01993 700 590
[e] elc5@oxfree.com

Self-portrait

"*Photoshop* is the creative king," Ed tells us. "When I was at college I saw the cover of *Cyber Type*, designed by The Attik, and asked my tutor 'how do you make this?' His reply was '*Photoshop*'. I went off and learnt it." When profiled in issue 33 of *CA*, Ed was building up a CV of full-time design jobs and a list of freelance clientele, but has now changed tack and is the Senior Packaging Designer for the Early Learning Centre. "It's very happy, colourful stuff. I've designed nine new looks so far..." These looks have been generated on a 500MHz G4 with 512MB RAM: "In *Photoshop*, alpha channels and Lighting Effects are great for dimension and depth. Combinations of Blending modes are ideal for multi-layered montages. I don't use plug-ins — just 5.5 for clean *Photoshop* work."



3



4

3 Angela Birtwell

[e] reflection@clara.co.uk
[t] 0789 971 5611

Untitled

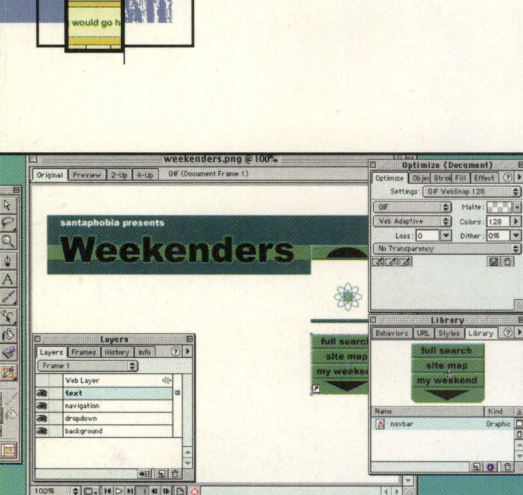
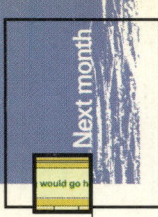
For Angela Birtwell it's not a case of what she's done, but what she hasn't done: "Since graduating in 1996, I've been producing traditional artwork by hand. On the graphic design side of things, I've done brochures, packaging, illustrations for books and magazines..." Angela works on a 350MHz G3 and relies on *Photoshop 5.5*: "I make most use of adjustment layers, masks, and Link/Merge layers. I trim my images to the canvas size so that whatever spec machine I'm on, the size is kept to a minimum — that way you don't lose your speed." And speed is important when you're looking to branch out: "I'd like to do a CD cover — I listen to The Cure — there are qualities to the music that I produce myself — it's atmospheric, detailed, layered..." You can see more in issue 46 of CA.

4 Mark Preston

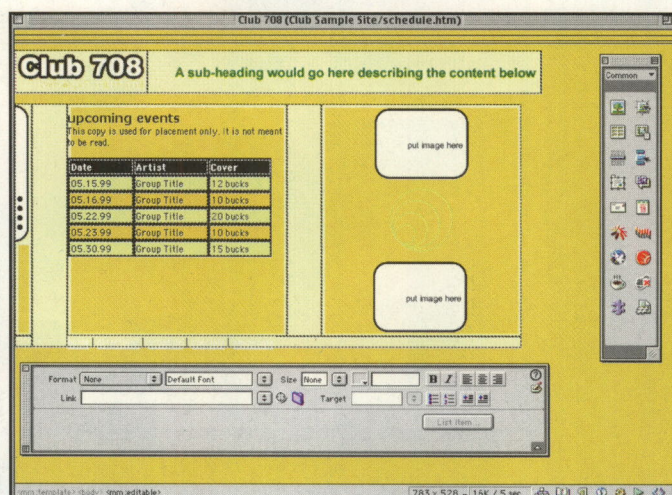
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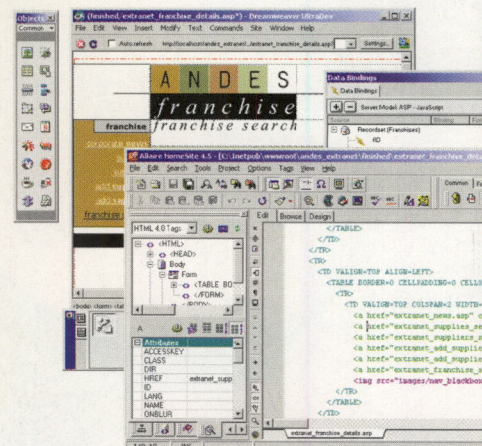
Mark started out as a photographer, and says "it provided the perfect background". He now enjoys a successful career as a digital illustrator, with the backing of design agency The Organisation. His style is based on photo-montage, and he has the hardware set-up to suit: "As well as my cameras, I use a G3, an iMac, an Agfa StudioScan 2 scanner and a Nikon LS2000 film scanner. His forte has turned out to be books, and his CV boasts the names of many international publishers: "The image here was for a US encyclopedia for Kingfisher," he adds, explaining how *Photoshop* saves him time: "I cut objects from their backgrounds and using the Airbrush tool on a Layer Mask is invaluable." Mark is developing 3D characters with a book illustrator and waiting for *Photoshop 6...* **CA+S**



Fireworks



Dreamweaver



UltraDev

Next month [12/10.00]

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